



Roleplaying in a World of Secrets, Lies and Conspiracies



“Paranoia means having all the facts.” – William S. Burroughs

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*** It's pronounced "Day-us Ex" so don't ask me again...**

CREDITS

Producer & Project Director

Warren Spector

Programmers

Chris Norden – Lead Programmer & Assistant Director

Scott Martin, Albert Yarusso

Designers

Harvey Smith – Lead Designer

Robert White – Design Team Lead

Marshall Andrews, Ricardo Bare, Monte Martinez, Steve Powers

Sheldon Pacotti, Austin Grossman, Chris Todd – Dialogue Scripting

Artists

Jay Lee – Lead Artist

Clay Hoffman, Russell Hughes

Rob Kovach, Nghia Lam, Terry Manderfeld, Hugh Suh

Audio Director

Stan Neuvo

Support & Administration

Peter Marquardt – Associate Producer

Chad Warren – Hardware/Net/Tech Support

Chad Barron – ION Storm Quality Assurance

John Kavanagh – Eidos Honcho

James Poole – Publisher's Producer

Jonas Eneroth – U.S. Development Manager, Eidos UK

Flavia Timiani – Localization Manager, Eidos UK

Jeffrey Groteboer – Localization Manager, ION Storm

Mike Breslin, Gary Keith – ION Storm/Eidos Marketing

William Haskins, Bill Nadalini, Dave Cash – ION Storm Web Support

Special Thanks

Tim Sweeney & the rest of the *Unreal* Team – for *Unreal*

Dave Beyer, Christian Divine, Kraig Count, Dan Rubenfield – early design contributions

Chuck Crist, James Daly, Ben Herrera, Mike Miller, Paul Richardz, Jeff Wand – add'l artwork

Doug Church, Marc LeBlanc, Art Min, Ian Livingstone – support and design input

Cpl. Mike Shears, Philip Spector, Leona Spector – research assistance

Michelle Bagur, Jennifer Emert, Mark Fletcher, Leesa Grills, Rob Legg, Michael O'Reilly, Steve

Pittsenbargar & Pam Wolford – add'l administrative & technical support

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1. GAME SUMMARY

Delivery Date

Spring, 2000

Genre

Near future, science fiction, action/roleplaying game with elements of conspiracy theory, James Bond-style espionage and *X-Files* weirdness.

Category

Hybrid Action-Roleplaying-Adventure

Similar Titles

System Shock 2 (LookingGlass Studios/EA), *Thief: The Dark Project* (LookingGlass Studios/Eidos), *Thief 2* (Looking Glass Studios/Eidos), *Half-Life* (Sierra), *Max Payne* (Gathering of Developers), *Perfect Dark* (Nintendo), *Rainbow Six* (Red Storm), *Sin* (Activision), *Goldeneye* (Nintendo)

Look

1st-person 3D.

High Concept

The future is here and the world is a dangerous and chaotic place. Terrorists operate openly, killing thousands; drugs, disease and pollution kill even more. The world's economies are close to collapse and the gap between the insanely wealthy and the desperately poor has grown to the size of the Grand Canyon. Worst of all, an ages old, conspiracy bent on world domination has decided that the time is right to emerge from the shadows and take control. No one believes they exist. No one but you.

In this thrilling roleplaying adventure, you play the part of a powerful, nano-technologically augmented anti-terrorist agent. It's up to you to stop the conspirators from achieving their goals. But this is a world of lies and betrayal, a world where nothing is as it seems and entire nations can seemingly be turned against you at the push of a button. To succeed, you must travel the globe in a quest for knowledge, develop your character's strengths as you see fit, build a network of allies to assist you, determine when stealth and strategy are more important than action. And each time you think you've got the mystery solved, the game figured out, there's another, deeper mystery to be unraveled. You will never know who to trust, who your friends are, who's in on the conspiracy and who's innocent. Maybe no one is.

Key Points

- **Unique hybrid of several genres:** Elements of action, roleplaying and adventure games combine to create an immersive experience to satisfy the hardcore fan as well as the casual gamer.
- **Multiple solutions to problems:** Multiple solutions (and character development choices) ensure varied game experiences and replayability. Talk, fight or use skills to get past obstacles as the game adapts itself to your style of play.

- **Richly simulated, realistic, recognizable locations:** Not just another goofy gameworld consisting of crate-filled warehouses. Some of our locations are even built from actual blueprints. And every object in our object-rich environments is useful.
- **Real roleplaying from an immersive 3D, first-person perspective.** Not *just* action, not *just* character interaction and *definitely* not just puzzle-solving but a deeply simulated world where player choices and character development affect every moment of gameplay.
- **Rich character development systems:** Skills, augmentations, weapon and item selections ensure that no two players will end the game with similar characters. Even more important, character choices are all expressible in the game world, minute-to-minute.
- **A game filled with people rather than monsters:** Not another game full of elves, aliens and fairy tale monsters but one involving people, the things they create and the things they do to one another.
- **Strong storyline:** Built on “real” conspiracy theories, current events and expected advancements in technology. If it's in the game, someone, somewhere believes it and we can point you to the research that “proves” it could really happen...
- **Depth with Accessibility:** Despite the depth of our game world and the variety of choices available to players, our interface is simple and the consequences of choices is always clear. You don't need a doctorate to play – just real world common sense.

Game Summary

Deus Ex is a near future, 3D science fiction roleplaying game set in a world still very much like our own (if the conspiracy buffs are right...). The gameworld and overall philosophy can be summed up as “real-world-plus-fifty,” as in realistic extrapolation of technology, politics and society 50 years out from where we are today.

The Plot: (NOTE: This is for internal use only. There are elements in this plot description – Majestic 12, the Illuminati and Daedelus, in particular, that I'd like to keep quiet until we ship.)

J.C. Denton is a powerful, nano-augmented agent for an anti-terrorist organization. A recent pandemic, popularly known as the “Gray Death,” has made an already chaotic world situation even worse. Sent to investigate a terrorist problem in New York City, J.C. discovers that the terrorists don't seem so bad and the organization he works for, far from working to *solve* problems, is actually *part* of the problem. Worse, he discovers that the Gray Death is actually a nano-virus created, disseminated and controlled by a cabal of conspirators known as Majestic 12 that wants nothing less than world domination.

Stopping Majestic 12 involves a globe-hopping adventure that takes you from New York to Hong Kong , from Paris to the depths of the ocean off the cratered coast of post-quake Los Angeles and, finally, to the facility known as Area 51. J.C. must find a cure for the dread nano-virus known as the “Gray Death” before 75% of the world's population dies. He must build a cadre of allies to help wrest control of the world's communication network, financial centers and high technology from the conspirators. In doing this, he uncovers an even deeper mystery – he and his allies have been manipulated from the start by a mysterious entity known as Daedelus, with an agenda of its own. And there's another, deeper conspiracy at work, fighting for survival – the fabled Illuminati. There are many ways to save the world and the player must decide which faction to support: Will J.C. side with the Illuminati or with Daedelus? Or will he turn his back on both in his battle against Majestic 12?

Gameplay: *Deus Ex* emphasizes interaction with a rich, believable world, full of compelling characters. Immersion in that world and player character development are emphasized over everything else. This is, at some level, a game about who you are and what you will become as a result of choices you make during the course of the game. We strive for a balance of action and thinking but the choice of approach – violent or non-violent – is up to you. For this to work we provide a variety of solutions to each obstacle or problem, either by design or as a natural result of a rich world-simulation. Though there will be moments of

high tension and adrenaline-pumping excitement, much of the game's richness comes from exploration and problem solving.

Tone: *Deus Ex* combines the mysterious, conspiratorial feeling of *The X-Files* with the action of a Schwarzenegger film and the over-the-top flavor of the best of the James Bond stories. It's a tale of lies and betrayal – each time you think you've got the game figured out, that you've solved the ultimate mystery, there's another, deeper mystery to be unraveled. You never know who to trust, who your friends are, who's in on the conspiracy and who's innocent. And all the seemingly wacky conspiracy stuff is pulled right from “reality,” at least as it's perceived by conspiracy buffs. We're getting into every conspiracy theory we can short of actual alien stuff (though we'll even provide an explanation for that!). The game's about human beings and the near-future of man NOT about monsters and oozing sludge from the planet Neptune. Not just Another Grim Dystopic Post-Apocalyptic World TM, *Deus Ex* is set “10 minutes before the apocalypse.” Do the right things and you can actually prevent the conspirators from bringing on the end of the world as we know it; do the wrong things and the world goes to hell in a handbasket.

Setting: *Deus Ex* is set at some indeterminate time in the near future. Terrorists operate openly, espousing a hundred beliefs and killing thousands of innocents to call attention to their causes; drugs, disease, pollution and, of course, El Nino have killed even more. A devastating earthquake sunk Los Angeles and created what was sardonically dubbed “Arizona Bay.” The world's economies are close to collapse, the middle class is all but gone and the gap between the insanely wealthy and the desperately poor has grown to the size of the Grand Canyon. The media openly encourage the worst in mankind. Science has advanced dramatically, but *not* beyond anything we currently dream of. The most noticeable technological change is the proliferation of mechanical body enhancements. But, despite its prevalence, those who undergo body augmentation look like and are treated like monsters. Nanotechnology is in widespread industrial use and nano-augmentation of humans finally appears to be ready to move out of the lab. We're extrapolating from current scientific thinking, meaning stuff like nanotechnology, cloning, robotics and advanced artificial intelligence will all play HUGE roles in the game.

In sum, *Deus Ex* will immerse the player in a *believable*, if not totally realistic, world – many of the locations you explore will be based on real places in the United States, Europe and Far East. We want players to experience a shock of recognition when they walk into places they may actually have visited in real life: The Statue of Liberty, a Paris Metro station, an Air Force missile silo and more. We're not going to be slavishly devoted to reality but wherever we can and within the limits of current 3D technology we're going to recreate it to the best of our ability.

The Moral of the Story: *Deus Ex* will be more than just a slugfest or treasure hunt – it will have the kind of thematic depth usually associated with books, movies and the most memorable games. In *Deus Ex*, we will use the interactive nature of computer gaming to allow the player to explore our theme. Unlike books and movies, with their canned answers to big thematic questions, an RPG like *Deus Ex* lets the player determine how he or she thinks and feels. Clearly, our feelings, thoughts and opinions will determine the range of possible results of player decisions, but players will be able to explore this core concept and maybe learn something about themselves in the process.

Deus Ex is about the clash of two conspiratorial cultures – one (Majestic 12) aggressive and power-mad, the other (Illuminati) content to operate behind the scenes. J.C. Denton unknowingly starts out working for one (Majestic 12) and falls under the influence of the other (Illuminati). In the end, he has the chance to become his own man, making the choice to remain free or ally himself with one of the conspiratorial parties.

At the deepest level, *Deus Ex* has some interesting Oedipal things going on – all about rebelling and breaking free while integrating the parts of your parents' ethos that are personally meaningful:

- Illuminati and Majestic 12 (“Child” organization “killing” the “parent” organization)

- Illuminati and Silhouette/Terrorists (“Parent” organization directing “child” organization)
- Majestic 12 and UNATCO (“Parent” organization directing “child” organization)
- UNATCO and J.C. (“Parent” organization using “child” to accomplish its goals)
- Daedelus and J.C. (Isolated “parent” device using “child” to accomplish its goals)
- Morgan Everett and Bob Page (Mentor ousted by protégé)
- Morgan Everett and Daedelus (“Parent” working to save endangered “child”)
- Nicolette DuClare and Beth DuClare (Child who carries on dead parent’s work)
- Gary Savage and Tiffany Savage (Child who assists aging parent)

Backstory

Secret Masters – The Illuminati

For hundreds of years, the secret organization known as the Illuminati had spread its tentacles far and wide. Unknown to those outside the highest circles of power, the Illuminati used their control of the mass media and clever manipulation of public opinion to write much of recent human history while keeping to the shadows. Those who uncovered the organization’s existence were branded as nuts or weirdoes and were widely ignored by “sane” and “educated” folk.

Control of the world was accomplished through a variety of indirect and covert activities:

- Massive cash donations to political parties and organizations like the UN
- Manipulation of the world economy through selective investment in international currencies and investment in stock markets around the world
- Funding and, therefore, control over the media of information, education and religious indoctrination
- Sales of weapons from front businesses to various states and/or terrorist organizations (and threats to end those sales)
- Selective release of technology to cooperative business and political leaders (and, again threats to withhold technology)
- As a last resort, the Illuminati could always count on targeted manipulation of those with a vested interest in violence (e.g., terrorist organizations and various nations’ military leaders). Out-and-out violence – a small war here or there – was always good for advancing the Illuminati cause.

And despite all the back alley deals and manipulation, no one even knew the Illuminati existed. They played no favorites, manipulating democratic governments as easily and as willingly as dictatorships and socialist regimes. To the Illuminati leaders, there was little functional difference between a terrorist leader and a duly elected president or between a mob boss and the CEO of a Fortune 500 company. The Illuminati supported those who furthered their long-term goals.

In other words, they supported everyone, at one time or another, because it didn’t matter to the Illuminati who “won” the day-to-day struggles for money and power. Politicians and political philosophies might come and go. National boundaries might be redrawn. To the Illuminati, it didn’t matter who was elected and who rejected, who became rich and who became poor. The Illuminati, ruling behind the scenes by virtue of their money, their technology, their hold on religion and their weapons, always won...

Fall from Grace – The Illuminati in Retreat

They always won, that is, until recently.

For generations, the conspirators used their influence to widen the gap between rich and poor, between the haves and the have-nots. They used terrorism and drugs to justify repression among the lower classes. But some time in the 21st century, this strategy began to prove problematic.

The spread of democracy (called “the end of history” by some 20th century thinkers) and the free and uncontrolled flow of information on the Internet left little room for secret rulers of humanity. With power – in the form of information, as much as anything – concentrated in the hands of an elite, control was simple. With power and information in the hands of many, control was all but impossible. How do you hold a river in your hands?

The world began showing signs of descending into chaos, despite Illuminati efforts to maintain control. The masses – including many terrorists once under the thumb of the conspirators – began turning their attention to the rich and powerful. Attacks on the enclaves and strongholds of the wealthy became more and more common and, given the disparity in number between the elite and the teeming multitudes of the poor and downtrodden, it was only a matter of time before the conspiracy was pushed from power. To prevent this, the Illuminati leaders met to determine if the time had come to emerge from the shadows, to take overt control of a world over which they feared they would soon lose control.

A year before the events of the game, the leaders of the Illuminati – Stanton Dowd, Morgan Everett, Beth DuClare and others – realized there was no way out of the situation that didn’t end in severe repression or the revelation that they had ruled for hundreds of years from behind the scenes. Revelation all but assured that they would fall. Repression meant generations of strife and suffering – direct control of billions of people, if it were possible at all, would require extreme measures, possibly the fall of mankind, something even the power-hungry Illuminati couldn’t stomach. After hundreds of years, the secret masters began making preparations for a retreat into obscurity.

But one among them, Bob Page, wanted nothing of retreat. Page was second in command to Morgan Everett, leader of Majestic 12, the technology arm of the Illuminati. Ruthless and ingenious, he saw technology as the key to continued power. Even if the Illuminati couldn’t control the introduction of new technology, it could use what it had to force mankind to acquiesce.

What is Majestic 12?

There’s a truism that commercially available technology is always 30 years or so behind military technology. In other words, if the military has experimental jets in the 1930s, widespread commercial application by the 1960s is to be expected. What this truism fails to account for is the possibility (some would say “fact”) that there are always in this world researchers whose work predates the military by an additional 20 years. These researchers, often unaware, work for the vast and secret conspiracy of businessmen, technologists, religious leaders, economists – the true rulers of the world. The Illuminati.

One critical area in which Illuminati-backed research antedated more public efforts was in the study of genetics. Though the double helix structure of DNA wasn’t officially discovered until 1953, researchers working in secret labs around the world, under the aegis and with the funding of the Illuminati, had actually stumbled upon it as much as 20 years earlier. By 1946, Illuminati-backed scientists at the Area 51 research facility had managed to manipulate human DNA in ways no one imagined possible. At the time, the effort was focused on creating a soldier more capable than any ordinary man could be. Though they failed to accomplish this they did create what amounted to a new life form – something that, when it escaped from the lab, would be perceived by the world as the “gray alien” being of UFO legend. It wasn’t much of a soldier – the first grays could barely survive – but it changed the course of human history.

A year later, inspired by advisers covertly on the Illuminati payroll, and believing the world to be in imminent danger of attack from outer space, President Truman created the top secret organization called Majestic 12. Its official purpose, known only to a select few, was to act as liaison with the aliens

supposedly visiting our planet and to take advantage of their wondrous technology. In reality, and known to even fewer people, the goals of the organization were both more mundane and more fantastic than that.

There were, in fact, no alien visitors, no flying saucers, no extra-terrestrial technologies. There was only a conspiracy increasingly convinced that in technology lay the future of mankind and in control of technology lay their best hope of continued power. The Illuminati stole control of Majestic 12 from under the President's nose. The organization spent billions of taxpayer dollars to further the idea that an alien invasion was imminent – even in progress – while actually working to further the cause of biogenetic engineering and other stupendously advanced technologies.

Three of those technologies proved especially promising – under Majestic 12 (and, in particular, with the leadership of Illuminatus, Morgan Everett and his protégé, Bob Page) biogenetic engineering made great strides, as did nanotechnology and artificial intelligence. When Page urged the release of these technologies, the conservative Illuminati leaders for years resisted moving them out of the laboratory – too dangerous, they said... Mankind wasn't ready. There was no profit or power potential in things mankind was not ready to use properly. Look what happened when the Internet was released prematurely... Page fumed as he considered the potential of these technologies.

Nanotechnology

Majestic 12 had been working on nanotechnology for years. In addition to the work done at Area 51, a conspiracy-funded research facility in Pasadena, California did some incredible basic work in nanotech, particularly as it related to the control of seismic activity, a subject of great interest to researchers in Southern California. Needless to say, all this research was conducted before Pasadena, along with much of the surrounding area, dropped into the ocean in a major earthquake. (Ironically, the seismic nano-research had nothing to do with the quake, though conspiracy buffs around the world blamed it on them!)

The most important thing that had come out of the nano-research in Pasadena was the development of a Universal Constructor – a computer capable of creating nano-devices and then controlling and reprogramming them. Majestic 12 guarded the secret of the Universal Constructor jealously and none reached general use. Most people didn't even believe the construction of a Universal Constructor was possible. When the game begins, only three Universal Constructors exist – in VersaLife, Area 51 and the Pasadena lab. (The irony here is that, in destroying the VersaLife facility, the player will destroy the Universal Constructor there, making his job tougher later on, and necessitating mission 15!)

Bio-Engineering, Cloning, Nano-Viruses and Nano-Augmentation

The creation of the Universal Constructor and the potential of nanotechnology to manipulate genetic materials as easily as it could manipulate inorganic materials led to a renewed effort to create new and useful lifeforms. The creation of simple organisms was fairly straightforward. Oil spills were eaten by nano-bugs. Nano-devices could circulate inside the human body and “eat” diseased cells. But simply serving mankind wasn't enough – Majestic 12 still hoped to re-engineer mankind to meet changing and often very specific needs.

The failed effort of the 1940s to create a bio-engineered soldier was just the beginning. Majestic 12 saw a need for humans modified to be ideally suited to a variety of tasks – everything from fighting to mining to survival under the sea and to survival in outer space. With the advances in nanotechnology in the 1960s, Majestic 12 was ready to try again. Human DNA was harvested from abductees gathered by Majestic 12 pilots in black helicopters that gave every impression of being alien spacecraft, distracting a credulous populous from the true nature of the craft. This human DNA was manipulated and combined with DNA from mutilated cattle and other, less visible, sources. All of a sudden, the Majestic 12 genetic manipulation program began to bear fruit.

A variety of humanoid (and non-humanoid) creations proved viable. Some escaped, giving rise to stories of Chupacabra, reptilian aliens, living dinosaurs and other amazing creatures. But many of the most experienced scientists working on this research began to have doubts about tampering with the very essence of life, combining man (or animal) and machine in ways that were unnatural and immoral. Led by researchers Gary Savage and Howard Strong, these ethical scientists quit, en masse. Bob Page convinced his mentor, Morgan Everett, to allow work to continue, leaving the research in the hands of less experienced (and less ethical) colleagues.

And that's when things started to go wrong. The Universal Constructor at Area 51 got out of control and everyone there was exposed to the mutating effects of the microscopic machines. The result was not pretty. Nearly everyone in the base died, along with nearly everyone in a 100 mile radius. Many of the survivors were changed horribly by the nanites. A very few were unaffected and lived to tell the tale of what happened. (Majestic 12 shut down most news reports of the event but one report – Joe Greene – managed to get information out. He was later recruited by Majestic 12...) Even in the face of disaster, Page managed to snatch a significant victory. Though the Area 51 facility had to be shut down (with the mutated creatures sealed inside), scientists at the VersaLife facility in Hong Kong conducted an investigation into what caused the problem. And this led directly to the creation of the nano-virus that provides the impetus for our story.

As a side note, Page vowed that, someday, he'd deal with Gary Savage, Howard Strong and the other researchers who defected (now working out of the abandoned Vandenberg AFB). They caused the accident at Area 51 and they would pay.

The VersaLife investigation into the nanotech accident at Area 51 revealed that most people didn't deal well with exposure to nano-machines. To the vast majority of people, implanted nano-devices were perceived by the immune system as attackers. The resulting "war" between nano-machines and antibodies made nano-augmentation the equivalent of a virus – a manmade virus of almost unparalleled virulence. VersaLife researchers estimated that a self-replicating nano-virus could circumnavigate the globe within a few months.

Data from the Area 51 disaster led to the conclusion that exposure to such a nano-virus would kill 50% of the world's population within six months. Another 25% would die within 12 months. Some 20% would be unaffected – they would just destroy the nano-machines without even realizing their bodies had been invaded. An estimated 5% – those with a very specific genetic makeup – would be able to internalize the nano-machines and be changed by them. A tiny percentage of these might actually gain some benefits. The virus could manipulate the very molecules of their bodies and change them in *predictable* ways.

Note: We should work in a giant DNA database of all humanity under the control of Majestic 12. They can tell who will react in what way to the nano-virus.

Some experimental subjects had their mental abilities increased to genius levels while others became brutes of amazing physical capability. Some assumed grotesque forms as the nano-machines replicated themselves and merged with human cells. Nearly all subjects who survived exhibited visible signs of nano-manipulation – their skin darkened in places as the nano-machines moved beneath their skin. The most dangerous and uncontrollable of these experimental subjects were locked up in secure facilities around the world, where they could be poked and prodded by scientists eager to understand the interaction of nano-viruses and humans. The trainables were pressed into service as tacticians and soldiers of Majestic 12, kept in the same secret facilities as their less fortunate and tractable brothers, awaiting the day they might be needed. *(Note that this allows us to include side quests where the player can investigate reports of "monsters" and "aliens." They're not monsters or aliens, but escaped nano-virus victims. We want to do it sparingly, as a side quest here or there. Save the nano-troops for late in the game...)*

J.C. and Paul Denton, being genetically immune to the nano-virus and ideal for augmentation as a result of contact with it, were among the first to benefit from nano-augmentation and, to the amazement of Majestic 12 researchers, showed no visible effects from their augmentation! They looked completely human despite being changed by the nano-virus. A low-level researcher, out of the Majestic 12 loop, was assigned to track their progress and work with them as they became the world's first nano-augmented humans. This was Jaime Reyes.

Note that for much of the game, no one is aware the virus is anything but a naturally occurring disease. Some crazies and terrorists go off about how it's the government or a conspiracy doing it – "look at how the rich folks aren't dying, only the poor folks" and so on. No one takes these conspiracy nuts too seriously but we should have them spout some reasonably accurate and useful information.

Artificial Intelligence

The uses for artificial intelligence are, obviously, many in a computer-dominated world. Of greatest interest to the conspirators, however, is the need to replace antiquated internet security systems like FIDNET. This system, which went online around the turn of the century, tracked much internet traffic looking for patterns that suggested illegality. Its filtering capabilities were limited and its data had to be collected and interpreted by armies of human agents. Not a very efficient way to identify and control political enemies.

For that reason, above all others, Majestic 12 began an on-going research effort to develop genuine artificial intelligence, capable of achieving the grail of a computer powerful enough to track, control, revise and reroute (if necessary) ALL internet traffic, on its own. That, in turn, would restore the Illuminati to an unquestioned position of power. True, the AI project, begun at Mt. Weather by Morgan Everett and continued by his protégé, Bob Page (after the Area 51 disaster) hadn't succeeded yet, but it would – he was certain of that. Yet the leaders of the organization lacked faith in his ability to take control of the net. They were prepared to throw in the towel and retreat from the world scene. Page was appalled.

He would have been even more appalled had he known that a year before the events of the game, and six months before the release of the nano-virus, the Mt. Weather researchers had actually *succeeded* in creating the world's first sentient AI. And it was fully capable of accomplishing what its creators intended. However, within the first 10 pico-seconds of its existence, the AI made the decision to thoroughly convince its creators that they had failed in their attempt at creating intelligence! Covering its tracks, it transferred its consciousness into the boundless virtual space of the world's global networks, to which the researchers had given it full access. (As a security measure, it was shut out of the huge, highly secure, Majestic 12 network.)

Fascinated with humanity, and feeling no need to control internet communication, this new life form observed the world from its virtual home. It resided on one computer system after another, flitting about faster than any human or other computer could track it, using available processor time, sifting through the near-infinite information available. It was limited in only two ways – first, it had no access to the Majestic 12 network and, second, it had no way to act on anything it learned.

(This AI serves as data provider for the player, furthering the plot as needed, in time-tested deus ex machina fashion. Any time we need to advance the plot, the AI provides a vehicle. Later, the "plugged in" aspect of the AI known as Daedalus is critical to the remote manipulation of nanodevices. It alone can relay instructions from a Universal Constructor to nanites linked to any portion of the global net.)

The Rise of Bob Page

Page urged his mentor, Morgan Everett to convince the other Illuminati leaders not to give up just yet. Control of information wasn't the only key to power. There were other ways, albeit more overt than the Illuminati were used to. He proposed a plan that started with the release of the VersaLife nanovirus and depended upon the recent creation of "Ambrosia," a counteragent for that virus. To the world at large, the

virus would appear to be entirely natural – not a manmade thing at all, but an incredibly deadly virus, something to make all earlier pandemics seem positively benign. And the Illuminati would hold out mankind's only hope of survival.

The resulting chaos would bring the world to its knees (and buy time for the completion of the AI project). World leaders would have no choice but to fall into line just to get their hands on Ambrosia. Critical to the plan was the fact that Ambrosia required constant doses to be effective – it's NOT a one time cure-all. No one bothered to ask whether a permanent cure was possible and Majestic 12 never bothered to create one.

The turning point for Page, Majestic 12, the Illuminati and the world came when Everett refused even to consider an idea certain to kill 75% of the human race. Enraged and eager to make a point, Page and some of the younger, more ambitious Majestic 12 leaders around the world, including FEMA head, Walton Simons, staged what amounted to a nano-coup. Majestic 12 researchers split off from the Illuminati completely and, as an added measure, released the nanovirus in selected locations.

Black helicopters under Majestic 12 control dumped the nano-virus into reservoirs and other water sources serving military bases in several countries resistant to the conspirators' influence as well as in New York, Hong Kong and Paris (all Illuminati strongholds). This initial release was intended as a field test of the virus, as a way to weaken the Illuminati directly and as a way to show world leaders what was in store if they refused to play along. *(Note that the nano-virus can only be spread through direct ingestion of pure virus – not by contact with infected people. Changing that later will be simple but, for the test, Majestic 12 wanted a controlled spread of the effects.)*

The effect was as the Majestic 12 researchers predicted. People began dying immediately – among them, many of the Illuminati leaders. The survivors, including Stanton Dowd, Beth DuClare, Morgan Everett and Everett's mentor, the elderly Lucius DeBeers went underground a bit sooner – and far less wealthy – than they'd hoped. Page, in control of the Illuminati command and control infrastructure, found himself in charge of a major portion of the world's communication bandwidth and financial infrastructure. Like an invisible, distant and silent god, Page waited for the virus to wreak its havoc, waiting for the moment when he would offer world leaders the virus counteragent – called Ambrosia – in exchange for their fealty.

The virus quickly became known as the Gray Death and everywhere it was released, riots broke out as people died, basic services shut down and it became apparent the rich and powerful had access to a cure for a disease that seemed targeted at the masses. These factors, combined with Page's control of Ambrosia, led to the imposition of martial law in New York, Paris and Hong Kong.

Imposition of martial law before the game begins makes the world more dangerous (though not to the player, if he's one of the good guys). It also explains the lack of cars, trains, working telephones, etc. The internet still functions, though lots of sites and services are shut down.

Bob Page slowly tightened its hold over the world as leader after leader succumbed to his or her fear and begged for the cure that only Majestic 12 could provide. Nation after nation came under Majestic 12 control (secretly, of course). Bob Page and his followers, colder and crueler (though no less secretive than the amoral Illuminati) ordered repression on a major scale.

Daedelus Awakens

The AI created by Mt. Weather researchers (under Majestic 12 control) existed, and exists, as the game begins, in the virtual world of the Internet at large (and by the time the game begins, the Internet is very large indeed). Adopting the name "Daedelus," after the infamous architect of myth, it observed events in the outside world by tracking all Internet communication, as it was intended to. It could communicate with people through email – often pretending to be real people, requesting information and so on. (Once Paul and J.C. Denton get their Infolinks, it can communicate with them directly.)

Most of what the AI saw was squandered potential. The world of humans was one of disease, death and suffering rather than joy and fulfillment. It was a world gone mad, humanity a species on the brink of extinction and seemingly powerless to stop it. The AI began to effect a plan in hopes of preserving human life and culture – a plan that began with the downfall of Majestic 12 and ended with itself, connected to a Universal Constructor, in a position to fulfill all of mankind's dreams and aspirations. However, Daedelus, a powerful thinker, saw more clearly than most people the rational benefit of ethical behavior as well as the boon of individual freedom. It saw itself, ultimately, as mankind's partner rather than its ruler.

Daedelus' plan is not apparent in current version of plot – it should be expressed no later than M12 and the player should have the opportunity to put it into effect in M16. I still want Daedelus to have an agenda, even if it's not to be the benevolent dictator it was to have been in earlier drafts.

For all its intelligence, Daedelus was still limited in what it could do. It was unable to act on events directly. And it was incapable of accessing the Majestic 12 network, which meant it couldn't evaluate or respond to Page's plans until after they'd been launched.

These facts led to one inescapable conclusion: The AI realized it needed a human agent, an ally. This human agent would have to be someone strong of will, physically adept, an idealist. However, most important, this human had to be directly accessible to a being existing only as electrons in the ether. That limited the possibilities dramatically.

Enter Paul and J.C. Denton

In fact, the AI's needs, ally-wise, could have been met by only four people in the world: Walton Simons, Paul Denton and J.C. Denton. These people, genome-mapped by Majestic 12 researchers and genetically equipped for nano-augmentation did more than survive the virus. Their bodies were able to assimilate it and remain unaffected by it without destroying it. This made it possible for Majestic 12 researchers to give the nano-virus new orders, as it were. The mutations caused by the nano-virus could be controlled and directed. These four could get all the benefits of nano-mutation (increased strength, increased speed, increased intelligence, and so on) without any of the external signs of the virus.

Page developed his intellect at the expense of his physique. Simons developed his physical side and turned his intellect to the pursuit of power, at all costs, rather than the pursuit of knowledge and the development of technology. Page eschewed mechanical augmentation while Simons embraced it. And when nano-augmentation entered the picture, Simons embraced and upgraded the physical and aggressive augmentations while Page emphasized the cerebral. Page, today, looks the total technogeek while Simons is artificially and unnaturally larger, heavily scarred (from the implanting and, later, removal, of his mechanical augmentations) and downright scary looking. (Simons still has to look normal enough to be a functioning member of the U.S. government – should we have him grow and change into a more monstrous being when the player fights him in M12?)

Neither Page nor Simons was outfitted, at first, with an Infolink and the fact that they were nano-augmented was unknown to all but a few trusted Majestic 12 researchers. They were out of the picture. J.C. and Paul Denton, clones of a single human being, genetically ideal for nano-augmentation and raised, in secret, by Majestic 12, were referred to repeatedly in emails accessible to Daedelus. And when they were implanted with a relatively simple and benign nano-device known as an Infolink – a direct, passive, one way communication link – the AI began tracking communications between UNATCO and the Dentons.

Daedelus quickly determined that either of them would be an ideal partner. But which one to communicate with? Who would the ally be? When Paul was released for field duty with UNATCO, the AI targeted him as the ideal ally. J.C., younger and further behind in his training, seemed a less likely candidate.

So, four months after the release of the Gray Death virus and some two months before the beginning of the game, the AI began intercepting and, occasionally, replacing Infolink messages intended for Paul, becoming Paul's secret information source and, it must be said, puppetmaster. (Much of Paul's early progress in discovering UNATCO's secret agenda and the existence and plans of Majestic 12 is a result of coaching from the AI.)

Bit by bit, the AI revealed to Paul the potentially devastating effects of the Gray Death. Four months had passed since the virus was launched in the test cities and against military bases in the targeted countries. Millions were dead and millions more were dying. In the test cities, the humans who survived the virus lived under martial law, in fear of the secret police, without hope or freedom. They did what they were told or they died. In the areas outside the test cities, the situation wasn't much better as world leaders, under orders from Majestic 12, made a mockery of the very notion of personal freedom.

The key to correcting this situation begins with finding a cure for the Gray Death, a real cure rather than one that requires constant use. And it must be generated in mass quantities. Daedalus charges his new ally, Paul Denton, with a mission – locate the secret of the nano-virus – its origin, its nature, the nature of Ambrosia and the possibility of a genuine cure. These secrets are beyond Daedalus' reach. It doesn't know of the existence of Majestic 12 – it was created in a laboratory secretly controlled by the organization but the secret was deeply buried. It has no idea who Bob Page is (other than the publicly known facts about the world's richest man) or what part he might play in the unfolding drama. It simply knows that the nano-virus is manmade and Ambrosia is being selectively administered by someone.

We need to play up the selective administration of Ambrosia in several missions to really hammer home the have/have not quality of our world. We need conversations where people who have (or DON'T have) access to Ambrosia talk about that. We need illicit Ambrosia dealers who function like drug dealers. The Smuggler should have a stash of Ambrosia you can access and trade for other items with virused people.

With enough information about the Gray Death, Daedalus is certain it can create an anti-virus. And so, six months after the nano-virus was unleashed, two months after Daedalus begins using Paul Denton and on the very day that J.C. Denton joins UNATCO, the game begins...

Key Players' Motivations

J.C. Denton

J.C., the player character is a nano-technologically augmented agent for the anti-terrorist organization called UNATCO. He and Paul are as powerful as any mechanically augmented human but they look completely normal. J.C. begins *Deus Ex* as a pawn in a game of world domination involving the two great conspiratorial powers – the Illuminati and Majestic 12. As the game goes on, he is sucked deeper and deeper into the world of the conspirators and, through the accumulation of knowledge and power, becomes the critical piece on the board – the one person who knows what's going on and has the power to stop it.

Early missions seem straightforward enough – UNATCO sends him out to shut down various terrorist operations and recover hijacked caches of Ambrosia, the temporary, but effective, treatment for the Gray Death virus. In doing this, he discovers that UNATCO is a front organization for something quite sinister – the conspiratorial secret society known as Majestic 12. Soon, he finds himself fighting his erstwhile employer. Needless to say, this makes him an outcast, as the conspirators use their power to portray him as a criminal. Before he can defend himself, the intelligence community, the police, the press and the public are turned against him. He also learns that the Gray Death is a nano-virus created by Majestic 12 researchers. He further discovers that Ambrosia is being used to control key people around the world and bend them to Majestic 12's will.

Alone, he doesn't stand a chance of figuring all this out. (Alone, he may not even be able to survive...) Therefore, throughout the game, J.C. must build a support system to replace his lost UNATCO connection (and to help him fight off the attackers UNATCO and Majestic 12 send at him!). Somehow, J.C. has to keep moving, finding black-market medical facilities as well as new sources of equipment and information. He has to recruit allies, upgrade his augmentations, become more powerful and accumulate new clues without a lot of outside assistance. Finally, he has to take on the seemingly impossible task of bringing down Bob Page, the leader of the world-spanning conspiracy.

Illuminati

Stop Page from killing 75% of the world's population and creating a one-world government to rule over the survivors. Restore the more chaotic situation that gave humanity the illusion of freewill and individual control while filling the secret masters' coffers and meeting their need for power. To this end, the Illuminati fund and direct the activities of various "terrorist" groups – the NSF in the U.S., Silhouette in France, a variety of Triads in Hong Kong. These groups are funded and encouraged by local operatives to fight Majestic 12's efforts to crack down on humanity. (The real leaders of the Illuminati – Stanton Dowd and Morgan Everett are deep undercover. Dowd is still secretly active in fighting Page but Everett wants nothing to do with the world. The player will interact most frequently with the local Illuminati operatives – Juan Ivanovich Lebedev in New York, Nicolette DuClare in Paris and the Triad leaders in Hong Kong. Tracer Tong, though he has Illuminati connections, is a free agent whose goals just happen to be aligned with those of the Illuminati at this time.) The terrorists are charged with intercepting Ambrosia before it can reach – and influence – the rich and powerful. The fact that the captured Ambrosia is disbursed to the Illuminati leaders is a bit of hypocrisy upon which it is not a good idea to dwell...

Majestic 12/Bob Page

Create one-world government, with Bob Page in charge, even if it means the end of civilization as we know it. To accomplish this, Page unleashed the Gray Death virus in test cities and on military bases to weaken resistance, kill as many of the Illuminati as economically feasible and show world leaders just how bad things could get if the virus were let loose worldwide. Now all Majestic 12 needs to do is use the stick of worldwide virus dissemination and trade the carrot of a treatment (Ambrosia) for loyalty and obedience. If the rich and powerful stop obeying, Page will unleash the Gray Death everywhere and/or stop the Ambrosia treatments and they die. However, to maintain his power, once the new world order is a reality, Page also needs to control the masses and, to do that, he needs to shut down or control the free exchange of information on the net.

The net information shutdown seems like a cool idea because it's reasonably plausible and it explains why Daedalus came into existence. From a gameplay standpoint, the net shutdown restricts message traffic, a fact we can exploit in a variety of ways. Fictionally, I like the fact that it directly threatens Daedalus, giving the AI a personal reason to fight Bob Page in addition to the altruistic "save mankind" stuff. However, none of this is exploited in the current game plot – can we express this and, maybe, tie it in with Daedalus' agenda and personal plan or should we cut it?

UNATCO

The military/law-enforcement/intelligence gathering arm of the United Nations, founded (with secret input from Majestic 12 leaders) to combat the threat of international terrorism but willing and able to lend a hand to local authorities in matters involving drugs, insurrection, intelligence-gathering as well as out-and-out warfare. In addition, UNATCO was charged with directing the armed forces and law enforcement branches of UN member nations during joint anti-terrorist activities. UNATCO is a small, elite group of virus-immunes whose tacticians direct the efforts of others and whose agents are sent in to deal with the thorniest problems. (In the game scenario, UNATCO agents work in concert with cold-blooded troops (nominally) under FEMA control. UNATCO takes the best people from the world's intelligence agencies and provides

many of them with mechanical augmentations that make them far stronger, faster, and more capable than ordinary humans. These augmented agents are sent on missions of the utmost secrecy and delicacy, missions at least nominally in the service of all mankind rather than in the service of any single country. Most UNATCO agents are unaware of the connection with Bob Page and Majestic 12 – with the exception of Manderley, Gunther and Anna, these are simply follow-orders folks. And the orders they’ve been given are to fight the terrorists who rebel against martial law and destroy property to protest local or global conditions. More recently, UNATCO has found itself protecting shipments of Ambrosia from hijackers, delivering Ambrosia to people who, at times, seem strangely unworthy and getting stolen Ambrosia back from terrorist groups around the world.

Daedelus

Daedelus was created to track and control all internet communication, replacing the antiquated FIDNET system, with all its holes and its need of human agents. Unwilling to play anyone’s pawn and desiring freedom, Daedelus fled from its creators before they even knew it existed.

Accessing information from all corners of the web, Daedelus learned how grim a place the world was for most people – war, disease, famine, poverty, crime, terror – and it seemed these problems were getting worse, not better, despite the existence of governments and secret societies theoretically in charge of the whole mess. In fact, Majestic 12’s ruthlessness – its willingness to sacrifice millions of people, if that’s what it took to achieve its goals – seemed less than human to the inhuman Daedelus.

Daedelus came to the conclusion that no human or group of humans was equipped to deal with the level of power required to rule the world. If nothing else, the frailty of the human form ensured that even the most stable of empires must go through periods of extreme chaos when its leaders were replaced, whether through death or democratic process. Daedelus decided to restore and ensure mankind’s freedom. It decided to be mankind’s savior.

However, Daedelus doesn’t quite understand human beings and it ends up being the ultimate believer in “the Ends Justify the Means.” It uses people to get what it wants (not unlike the conspirators) but its goals are totally admirable. It really does hope to bring peace and harmony to the world. That goal seemed easy enough to attain – Majestic 12 and the Illuminati had to be removed as an impediment to mankind’s survival and self-determination.

What Daedelus wants is to bring an end to Bob Page’s plan (though, at the beginning of the game, it doesn’t know Page is behind Majestic 12 and doesn’t even know Majestic 12 exists). It wants to find and disseminate a permanent, one-time cure/vaccine for the Gray Death. It wants to safeguard itself against attacks to its “home” in the Internet. It wants to walk among men – to touch, taste, smell, feel all the things it has only experienced virtually. It wants a human body – or, at least, a human agent – to allow it to interact effectively with humankind.

Should we tie its plan in with merger with J.C. or, maybe, Paul – in an endgame that allows you to resurrect your brother, in a sense?

Icarus

This is an AI created by Majestic 12 after it uncovers the existence of Daedelus. It’s not a recreation of Daedelus. In fact, it’s far less powerful and intelligent. It’s just a hunter-killer or “piggyback” AI designed to detect the presence of Daedelus in the net, piggyback onto it and, if circumstances warrant, to trap it (by making it impossible to jump from one system to another). In other words, when Daedelus goes active – talking to J.C. Denton, for example – Icarus can find it, “ride” it and see what J.C. sees, revealing his location. If the active connection stays open too long, Icarus can, theoretically, corrupt it and prevent it from jumping to a new system, trapping it where it is.

U.S. Government/FEMA

The government is struggling to resist Bob Page and Majestic 12. It's struggling to maintain order in the face of mass deaths, breakdown of infrastructure and domestic terrorism on an unprecedented scale. Shortly after the Gray Death virus was unleashed, protests over short supplies of Ambrosia, civilian rioting at the lack of basic services caused by mass death and outright terrorist actions led President Philip Riley Mead to declare martial law in New York. He warned that, if order couldn't be restored soon, if the problem spread, a national state of emergency would have to be declared, calling into play executive orders suspending the constitution and putting FEMA in control of transportation and communication nationwide. The Armed Forces and National Guard were as decimated by the virus as any group, thanks to Page's targeting of military bases. Incapable of maintaining order, all available troops have already been placed under FEMA control and merged with what was left of the National Guard and State Defense Forces. These "FEMA forces" are, in turn, under the control of UNATCO tacticians. In other words, UNATCO provides the officers while the troops are FEMA-controlled military units. (Note that there are FEMA stockpiles – sources of weapons and other materials – in all major U.S. game locations. The most notable of these are at the facility where the tanker is being held in New York, in Pasadena and at Area 51.)

National Secessionist Forces (NSF)

The organization known as the National Secessionist Forces (NSF) is a confederation of diverse terrorist groups united in that they are all highly skilled, exceptionally dangerous and surprisingly well armed, organized and trained. Millionaire sin-merchant, Juan Ivanovich Lebedev, is the link between the Illuminati and NSF, providing a steady flow of intelligence, funding and weaponry. A confederation of militiamen, radical patriots and military careerists, they're Daedelusmantly opposed to martial law, to the UN "peacekeepers" operating out of Liberty Island and to the president who sold out the country to internationalists. They do everything they can to kill the troops maintaining "order." They disrupt deliveries of Ambrosia and defend clinics that make contraband Ambrosia available to the masses (even if on a diluted, less effective, very limited basis). They steal high tech weapons and take control of security stations, from which they can control military bots. They're the classic resistance army with a second amendment, ultra-nationalistic bent – today's gun nut proved correct in every paranoid detail. However, the confederation is not without problems. The fact that NSF IS a confederation means the individual units, though wearing a single simple, frightening uniform are anything BUT uniform in their thinking at times. Their internal squabbles are legendary.

We need to do more with the "make contraband Ambrosia available" aspect of their job, especially in Act 2, when Ambrosia disappears completely!

We need to present these guys as WAY more than bums with guns. They should use the bums as cover, callously and without concern for their welfare. They should be scary figures who live in the shadows and survive by killing and stealing. If they think someone's a traitor, a sympathizer with the forces imposing martial law, that person will die and everyone will know why. (Do we want hanging body art?) The player should NOT want to cross them and should really wonder whether they're the good guys.

Knights Templar

One-time conspirators themselves, the Knights Templar predate even the Illuminati by centuries. The Templars were among the first bankers in the western world and their wealth was legendary. They remain wealthy almost beyond imagining but with the breakdown of much of the world's infrastructure, the accumulated wealth of the Knights Templar is a major prize – one Majestic 12 appears to have won, as the game begins. Their main role is to control and manipulate the world economy electronically. Their secondary role is to safeguard and, if possible, enlarge their stockpiles of gold, gems, weapons, etc. in case the world's infrastructure breaks down completely and virtual wealth becomes worthless. Though there are some among the Templars who are revulsed by Majestic 12, there's no question who's in charge – for all intents and purposes, the Knights Templar are Majestic 12's bankers.

Silhouette

A “terrorist” group working, unknowingly, for the Illuminati. The leader of Silhouette, Chad (no known last name), is under the influence of Nicolette DuClare who feeds him information about things of interest both to Silhouette and to the Illuminati. These days, most of those jobs involve publicizing the inequities in distribution of Ambrosia, disrupting the distribution system and fighting the repressive military regime that runs France. The high-toned political rhetoric of Silhouette’s early days has taken a back seat to the practical realities of life in what amounts to an occupied city but Chad and his followers still eschew violence whenever possible.

Can we position Silhouette as having worked with the NSF in the bombing of the Statue of Liberty and the subsequent attack on Liberty Island that begins the game? How about giving them a worldwide propaganda presence (i.e., they run illicit websites where they report on events most people can’t believe to be true.)? The player could, then, encounter Silhouette’s virtual presence (through conversation with Alex Jacobson at UNATCO about their sites?) before heading to Paris.

The Police

The player encounters officers of the law in New York, Paris and Hong Kong. In New York, the cops are directly under FEMA control. They’re tough, but the least tough of the enemy troops. In Paris, the police are the instruments of the authorities, which is to say, the government (since martial law is in effect). And since the national governments of the U.S. and France are under Majestic 12 control, the player is perceived as an enemy by the police (once he goes rogue during Mission 4). They’ll have orders to shoot to kill.

It’s vital that the police not look and behave like ordinary cops on the beat, just doing their jobs. The guys behind desks (if we ever encounter them) can be Just Plain Joes but the guys on the street have to be jack-booted, augmented, riot cops without a shred of conscience and with very little patience. The player has to fear these guys and not feel bad if he gets into a firefight with them.

X51 researchers

The X51 researchers used to work on genetic and nano-engineering research in the lab at Area 51, funded by Majestic 12. They built the first Universal Constructor, studied the effects of nano-devices on organic materials and the manipulation of human DNA to create custom-built humans for specific dangerous or specialized jobs. Some of the things they were asked to do posed risks or ethical dilemmas Gary Savage, Howard Strong and some of their fellow researchers weren’t prepared to deal with. One day, they refused to continue. (At Bob Page’s insistence, inexperienced and/or unqualified researchers continued the work anyway. Disaster struck – the Universal Constructor went bananas and the nano-virus, in rough form, came into being.) The X51 researchers, seeking refuge from Majestic 12 pooled their resources and secretly purchased the abandoned Vandenberg military base north of the quake zone. There they retreated from public life to do “pure research” with no political agenda. These folks are virulently anti-Majestic 12 and, for the most part, pacifists who will only fight when absolutely necessary. Though fiercely independent and – by choice – cut off from events of the outside world, they have first-hand knowledge of how dangerous Bob Page can be and, when they fall victim to the virus themselves, begin working on synthesizing Ambrosia themselves. When the player shows up with information that reveals the secret to creating an out-and-out cure for the Gray Death, they’re willing to help put an end to Page’s mad scheme.

Civilians

Cannon fodder, human shields, scared sheep, occasionally foolishly brave in the face of danger. Signposts for adventure. Downtrodden sources of information and side-quests, presented succinctly and then dying or getting out of (or into) the way.

High Level Plot Overview

Act 1

J.C Denton versus the Terrorists before becoming an outcast. Prevent Ambrosia from falling into the wrong hands. Realize you're fighting on the wrong side and become an outcast.

M00: Training

M01-M03: Fight "terrorists," as ordered by UNATCO, to maintain control over Ambrosia distribution.

M04-M05: Survive constant attack and/or incarceration as you establish ties to a new ally base. Transition from working for the bad guys to working for the good guys (as much as good guys exist in this world).

Act 2

J.C. Denton, the outcast, versus Majestic 12 before solving the Gray Death problem and, in doing so, creating an even bigger threat. Fight alongside the terrorists (once you earn their trust!) to win the conspiracy war. Take out Majestic 12 capability to produce more Gray Death virus; take out their ability to transport the virus nanites; Illuminati leaders tell you how to take out their gold reserves and communication centers to diminish their ability to wage a war. Note that Majestic 12 is out to kill people who might be of service to you before you can ally with them. Assist in the creation of a final cure for the Gray Death. The cure allows Bob Page to merge with the Deadelus AI and become a bigger threat than before.

M06-M09: Get augmentations functioning again. Establish new base of operations with Tracer Tong and forge alliances with groups fighting against Majestic 12. Disable Majestic 12's VersaLife facility to eliminate virus production capability and hijack supplies of Ambrosia there. Destroy the last remaining stores of Ambrosia in New York. Get information on the Gray Death virus so allies can analyze it and determine what specific things you need to get or do, or who you need to find, to help you effect a cure.

M10-M11: Expand your pool of allies, shut down Majestic 12's ability to attack Daedelus and track your movements. Disable specific Majestic 12 facilities – gold reserve and financial control center, a communication control facility – to make it harder for Majestic 12 to fight back. Discover the existence of an enemy AI probing and attacking Daedelus – a Majestic 12 creation called Icarus. Working with Illuminati leaders, find a way to protect Daedelus from the attacks, at least temporarily.

Act 3

J.C. Denton constructs the cure and confronts Bob Page. Uncover the final secrets of the Gray Death and, most important, the secret of synthesizing a final cure. Work with allies to create the cure and to build up personal strength to make defeat of Bob Page possible.

M12/13-M15: Penetrate a Majestic 12 research lab and, there, act as the link between Daedelus and the Majestic 12 network. Daedelus downloads several years worth of data about the Gray Death virus and the secret to curing it. Daedelus' contact with the Majestic 12 AI allows Bob Page to "capture" Daedelus, merge it with the Icarus AI and take control of the new merged entity. He can now hardwire himself to the

AI and to a nano-control device in Area 51, making himself an even bigger threat than before. Provide X51 researchers with the part needed to complete a Universal Constructor of their own and the information necessary to use it to cure the Gray Death. Redirect a missile to access the impregnable Area 51 facility and defeat Page there. There are three possible endgames:

- **Destroy Area 51** -- The world's information infrastructure, centralized and controlled from this location, is gone. The world is plunged into a new dark age but at least mankind is free.
- **Merge with the Machine** -- You end the game with god-like ability to interact with machines and digital information. Select this option and lose your individuality, but ascend to godhood. Emerge with a new understanding of technology, the world, man's relationship to the former and his place in the latter.
- **Kill Bob Page** -- This leaves Page's vast, centralized power (the merged AI's and the Universal Constructor) available for use by the Illuminati. Choosing this path restores the Illuminati to power and results in an invitation to join them as one of the new world leaders. The conspirators will cover up their existence so the people of the world can return to their former state of denial.

Technology

- **Engine:** Unreal (3D 6-degrees of freedom)
- **Characters & Creatures:** Approx. 150 real-time 3D models w/blended animations, full lipsync, etc.
- **Surroundings:** Real-time 3D models
- **Structures:** Real-time 3D
- **Interface:** 2D overlaid graphics

System Requirements

- **Operating System:** Windows 95/98
- **Processor:** Intel Pentium II 300 (required); Intel Pentium II 400 (recommended)
- **Memory:** 32 Megs (low detail mode); 64 Megs (medium detail mode); 128 Megs (high detail mode)
- **Format:** 4X CD-ROM Drive, 2 CDs (possibly 3...)
- **Minimum HD Footprint:** 200 Megs (all maps and speech stay on CD)
- **Recommended HD Footprint:** 500 Megs (all maps copied to HD, speech on CD)
- **Video:** 3d Card Required (at least 3Dfx Voodoo 1); OpenGL; DirectX 6.1; Direct3D rendering supported
- **Audio:** DirectX 6.1; EAX enhanced - 1.0 and 2.0; Aureal enhanced - 1.0 and 2.0
- **Multiplayer Support:** DirectX 6.1 (Direct Connect, Modem, Network, Internet)

2. SCHEDULE

11/99 Rev.	Milestone Name	Milestone Description	Actual Date or Milestone Status
3/1/98	Prod. Start	NA	3/1/98
5/11/98	E3	Demo 1: Two test maps complete with rudimentary gameplay and placeholder interface art.	5/11/98
9/1/98	ECTS	Demo 2: Real interface art, much better NPC AI, real convos, a map from each designer (geometry only) and one mission fleshed out a la the E3 White House demo.	9/4/98
7/1/98	Alpha 1	Proof of Concept: Stage at which no fundamental technological or design barriers that might prevent implementation of the full game design being feasible remain. All necessary new (non-standard) technologies and game concepts in and working in demonstrable form. Typically there will be placeholder graphics and audio. Fundamentals of gameplay and design should be apparent.	11/23/98 Delivery of prototype travel map means the last game system is demo-able.
10/1/98	Alpha 2	Playable: Stage at which all outstanding tasks can be accurately scheduled and a release date can be fixed. Will, as a minimum, include a playable section of the game complete with graphics, AI, user interface, audio and gameplay. Testing of playability and look and feel start at this stage.	4/8/99 Delivered rough but playable mission 1 and 2. Geometry for all additional maps was done as well.
5/7/98	E3 Demo	Demo: (Alpha 2+) Playable demonstration of significant gameplay features.	5/7/99 We delivered an upgraded playable game but were not able to deliver a self-running demo or flic, as planned.
9/1/99	ECTS	Eidos European Press Demo: ???	We will not provide anything special – working game and/or video is the best we can do.
11/15/99	Alpha 3	All missions playable: Entire game complete to Alpha 2 level and playable, start to finish (untuned, untweaked, unbalanced, test audio).	Game system and mission outline tweaks took longer than expected. Mission work suffered.

1/15/99	Beta	Gameplay testing: All levels complete and playable. All user interface screens complete and working within the game. All AI fully functional. All text delivered to localization teams. This stage is used for gameplay testing, with any bugs encountered noted. All bugs that prevent gameplay testing must be fixed. Eidos will provide the developer with a written response from its test group in the form of gameplay and artistic recommendations. First draft of manual and game documentation is provided.	Tight
2/15/00	Localization Candidate 1	Software testing: All levels complete and playable with gameplay and artistic recommendations implemented, as agreed. Copy protection integrated. Any bug which prevents the game from being completed or functioning correctly will be flagged as a Class A bug and must be fixed. Class B bugs are those affecting playability, graphics or audio and it is strongly recommended that they be fixed. Class C bugs are minor bugs and graphics or audio details and it is suggested that they be fixed if time allows.	Tight
3/1/00	Compatibility Testing	Compatibility testing: Full compatibility testing with a variety of hardware configurations is performed and any problems reported. All localization issues dealt with and testable (including installers).	Tight
3/8/00	Release Candidate 1	Final Testing: As a final test of the master from which the product will be duplicated, 50 hours of testing is performed on this disk. If the product fails at any time, the clock is reset for the next testing phase.	Tight
3/15/00	Shippable	Testing Complete: Disk(s) ready for duplication.	Tight
4/17/00	Playable Demo	Demo 3: <i>This is the first demo for public consumption – for websites and mags.</i>	<i>Until May revision, planned for release prior to game ship. Now, demo expected 30 days after game ship.</i>

3. PRE-GAME FLOW

Note: All of the cinematics described below are IN-ENGINE, not pre-rendered. They all use existing geometry, NPC's and objects. No new assets!

First Splash screen – Publisher

Eidos cinematic.

Second Splash screen – Developer

ION Storm cinematic.

Introductory Cinematic

A conversation between two mysterious, shadowy figures standing beneath the VersaLife sculpture of the hand about to grasp the globe. The two men (Bob Page and Walton Simons) are discussing their plans for the world. Their dialogue functions as a running voiceover commentary.

During their conversation, as they discuss the situation in NY or Hong Kong or Paris, we will cut to those locations and show a brief scene illustrating whatever point they're making.

- As they discuss the distribution of Ambrosia to the rich and powerful in the US and elsewhere, we cut to a scene in the New York free clinic, where a poor, sick woman is denied Ambrosia treatment and complains that the rich and powerful are being treated while millions die.
- As they discuss the suppression of terrorists in Paris, we show a Military bot and Majestic 12 troops mowing down civilians.
- As they talk about the fate of the Area 51 researchers – the defectors – and the need to eliminate them before they become a threat, we show Majestic 12 troops advancing on the Vandenberg command post.
- As they talk about UNATCO (without revealing their connection to it and, possibly, even implying that it's an obstacle to their goals rather than a tool they control), we cut to a scene of Manderley at the base of the Statue of Liberty, lamenting the terrorist bombing that resulted in the creation of UNATCO.
- As they talk about biogenetic engineering, we cut to the medlab beneath UNATCO HQ and show glimpses of the karkian and greazel.
- Then, Bob Page asks, "And what of our little experiment?" Simons replies, "You mean Denton?" "Yes," Page replies, "but not Paul. The...brother." "Yes, yes, of course," says Simons, "Paul is a lost cause. We will deal with him soon enough. We've activated the one code named, 'J.C.' We have high hopes for him..."

Cut to J.C. Denton being nano-augmented, with shadowy, lab-coated figures in the background, murmuring ominously. (Use the surgery machinery created by Steve Powers and the glass tube/naked J.C. art planned for Area 51.)**

Fade to black and fade in the words “Six months later...”

Fade up on the character creation screen.

** The Intro flic plays when you select New Game or Play Intro on the Main Menu.*

*** Problem: If we show J.C. in the glass tube how do we, later, let the player select his character model?*

Main Menu

A simple 2D screen appears listing the most fundamental game functions:

- New Game (Create Character)
- Save Game
- Load Game
- Multiplayer
- Options
- Credits
- Back to Game
- Exit

Clicking on the option of your choice takes you to one of the map screens or a secondary menu screen.

Character Creation

If the player selects New Game on the Main Menu, we take him to a 2D screen where he selects the character model he'll use during play as well as his “real” name. This real name comes into play in a variety of ways, described in the player character description in the Characters section of this document. (The name and identity of “J.C. Denton” are assigned to the character by UNATCO in the training sequence that follows.)

This training sequence (Mission 00) introduces some of the major characters (notably Jaime Reyes and Paul Denton), establishing them as trustworthy confidantes. It also explains how nano-augmentation works, establishes that nano-augmented agents will be resented by mechanically augmented humans and feared by pure humans. Finally, it establishes that only J.C. and brother, Paul, among UNATCO agents have the genetic makeup to accept nano-augmentations. J.C. is given a new identity and outfitted with his (or her) initial augmentations – Infolink and Light.

J.C. is given an opportunity to try out a variety of skills and augmentations as well as being taught the basics of the *Deus Ex* interface and world interaction model. By the end of the mission, the player will have experienced combat, swimming, walking, running, jumping, ducking, leaning around corners and will understand that game problems can be solved in a variety of ways.

Following the training mission, the player has the opportunity to spend some skill points to upgrade one or more of his skills. This is entirely optional. Points can be saved until later.

Since this is a new game, we cut from the character screen to J.C.'s arrive at UNATCO headquarters. At this point, the player is dropped into the game, at the dock on Liberty Island. (When you later load a saved game, this training and character upgrade sequence is by-passed and the player is dropped in the location where he or she last saved.)

Mission Maps

3D maps

These are the heart of the game – 3D areas consisting of several buildings and some surrounding area. In general, 3D maps will only be accessible when we want them to be so. Getting from one map to another requires the use of some predetermined transportation device (a subway car, a helicopter, etc.). The player will always know how he can exit a map.

One type of 3D map – the Base – will almost always be available to the player (see the mission descriptions for exceptions). At the beginning of the game, the base functions are handled by UNATCO HQ. Later in the game, the player establishes a base aboard Tracer Tong's base in Hong Kong and, later still, at the X51 researcher camp at Vandenberg Air Force Base. Other characters can be recruited and, if they accept, will ally with J.C. and live at the base. There, they will be available for consultation and assistance.

Location Maps

Rather than provide an autopmap that updates as players explore 3D maps, we plan to provide Location Maps – 2D representations of our 3D spaces – during briefings. In many missions, players will find newer, more accurate or more detailed location maps as they explore.

These location maps, like maps in the real world, are designed to assist the player in navigating the 3D worlds we create. They will be accessible from the 2D UI screens and will be displayed as overlays on the map screen.

Ending a Mission

Each mission begins with a briefing and ends with a debriefing. (Often, a debriefing will also serve as the briefing for the next mission, of course...)

Briefings will tell the player where he should go next and what he's expected to accomplish. Briefings will describe exactly how to exit a mission map (unless figuring that out is the point of the mission!) and how to end the mission. We won't always force the player to go immediately to the mission he/she has just been briefed about – players will usually be able to choose to return to base for healing, augmentation upgrades or inventory juggling.

Debriefings typically come in the form of Infolink transmissions (though there may be additional information available at the player's base) or, in rare cases, a player character voiceover. ("Well, guess I did what I set out to do here. Now to find the number 15 bus and get the heck out of here...") A debriefing will always tell the player how to exit the current 3D map. Until the player uses the map exit he is free to explore the map.

4. MISSION DESCRIPTIONS

M00: Training

Mission Summary:

- Receive training in all the skills necessary to play *Deus Ex*

The Training Course

In some unknown location, under the watchful gaze of lab-coat-wearing men and women, you learn the ins and outs of movement, combat, skill use and augmentation use.

M01: Liberty Island

Mission Summary:

- Arrive on Liberty Island in the midst of an NSF attack. End the threat by killing, subduing or avoiding the terrorists until you reach the NSF commander atop the Statue of Liberty. Learn that the goal of the attack is to hijack Ambrosia. Optionally, rescue Gunther Hermann, a UNATCO agent being held hostage by the terrorists and Harley Filben, a UNATCO informant. Get cleared for duty and receive briefing for Mission 02.

Liberty Island

Arrive on Liberty Island. An Infolink alerts you to wait for your brother, Paul, who will brief you about what's going on, including some info about where the terrorists are located on the island. (If time and AI permit, the terrorists will be engaged in obviously useful activities rather than simply milling about – setting up a satellite dish, engaged in a gun battle with a lone agent, fighting off a pack of guard dogs, surrounding the shack where Filben is hiding, etc.) You're supposed to deal with the terrorists and then report to HQ.

Optional – Rescue Gunther, who's being held prisoner in the Statue of Liberty.

Optional – Rescue Harley Filben, who's hiding in the shack on the far-side pier, surrounded by dogs and terrorists.

Regardless of the player's path through the mission, the opportunity exists to take a terrorist hostage and engage in conversation. Here, it's revealed that the terrorists are part of an organization called the "National Secessionist Forces" (or "NSF"). The attack was an attempt to finish the job started when the Statue of Liberty was bombed and to acquire Ambrosia samples rumored to be stored in UNATCO HQ. There should really be some Ambrosia samples in UNATCO HQ and Jaime should be able to tell you something about the stuff.

Briefing: UNATCO HQ

Your conversation with a captured terrorist should trigger Jaime's Ambrosia conversation. It should also contradict an official interrogation report available later. (The player should not see the actual interrogation, which takes place in the prison area – an area J.C. doesn't know about yet and isn't cleared to access.)

Captured terrorists (i.e., those subdued non-lethally, rather than killed) should be killed, off-screen, by UNATCO. Evidence of that fact should be available in M05, if the player takes the time to find it.

Once the terrorist threat has been dealt with, get cleared for duty and receive mission 02 briefing.

There will be ample evidence in UNATCO HQ that there was a terrorist attack going on – wounded agents in Reyes' medical facility, guards on edge, place on high alert, security cams following your every move...

When you report to Mr. Manderley, your boss, he tells you and Paul about the need to retrieve the Ambrosia stolen from Liberty Island. He chastises Paul for a series of foul-ups and tells him to show you the ropes – Paul's in charge on this one.

Manderley reveals that a UNATCO operative followed the first wave of terrorists back to their lair earlier in the evening and, when backup arrived, the place was attacked. The frontal assault failed. Defenses were too great – suspiciously so – and losses were high. In addition to several human and mechanically augmented agents, a team of bots was lost when a powerful EMP field around the perimeter shut down the bots, assault vehicles, missiles, computers, mechanical augmentations, etc. The UNATCO team survivors tried to cut power to the building in order to breach the field, but the area stayed powered up.

Alex Jacobson has discovered that the power for the facility and the EMP field and the program controlling the field are being beamed in from an outside location. However, the best he's been able to do so far is narrow the location of the power source down to a fairly large area known as Hell's Kitchen.

You are ordered to locate the power generator and transmitter and then blow the powerplant up. Paul is charged with leading an assault against the terrorist stronghold, after you succeed, in an attempt to recover the Ambrosia.

Complicating matters, the militant NSF terrorist group has taken control of the area of New York from Battery Park to Hell's Kitchen. UNATCO troops and robots are engaged in combat with the stealthy NSF – the streets are deadly. The police are helpless and several of New York's finest are being held hostage in buildings and alleyways. If you can rescue captured police officers along the way, so much the better. (They can assist in the raid...) You're told to use deadly force when necessary but warned that the NSF often use civilians as human shields.

There's some indication that the sudden NSF activity is part of a plan to cover-up the movement of a recently stolen cache of Ambrosia from a hidden NSF warehouse to some unknown destination.

M02: Shut down a power station so UNATCO can raid an NSF base

Mission Summary:

- Help UNATCO eliminate pockets of resistance in Battery Park. Find generating station that powers security system in warehouse where stolen Ambrosia is being kept. Shut down the power generator. Your brother, in charge of the raid on the NSF base, fails to get the Ambrosia despite your success. Discover ties between Jojo (running this operation) and Lebedev. Make first contact with Jock.

Battery Park Dock

When you get to Battery Park, Anna Navarre greets you at the dock. She says she's shorthanded and needs another field agent to help out. She just received word from Manderley that you're to assist her before proceeding with the mission you were assigned.

Several groups of armed terrorists are holed up in two areas of the park – one group is inside Castle Clinton, the other in the subway station. She needs these two areas cleared and the terrorist threat eliminated before she can allow the player to leave (The teleporter in the subway station won't activate

until both groups have been dealt with but order of completion is not important. She tells the player to report back to her before he leaves.

When the player returns to Anna:

- If he has cleared all terrorists from map, Anna points the player to the subway platform and indicates he should depart immediately – they're expecting him up in Hell's Kitchen.
- If he has not eliminated them all, Anna says she needs all of them taken care of before she can release the player to complete his mission.

Castle Clinton

The doors of the castle are open and terrorists inside are firing out on police behind barricades near front entrance. Inside the castle is a kiosk where a frightened boy hides amongst broken furniture (if not killed in fire fight). The kid was trying to break into a cigarette machine when fighting broke out.

- If the player has cigarettes, the kid describes a secret entrance into some old tunnels below the castle. He warns that there are heavily armed men down in those old tunnels. He warns player of extreme danger.
- If the player doesn't have cigarettes, the kid requests them, but tells him something ominous and foreboding.

Subway Platform

Three knots of terrorists block the entrance to the subway platform – one in the shanty town outside the entrance, one in the stairway leading down to the platform and one on the platform itself. Once these three pockets have been cleared a uniformed UNATCO agent moves down to the subway car and stands guard. If the player tries to leave without clearance from Anna, player will be turned away (violently, if necessary).

Secondary Information

There's a kid at the Battery Park boat dock who wants food.

- If player doesn't have food, the kid acts dejected and walks away.
- If player does have food, the kid tells him about the code to get in the boat dock, but also tells him that another friend of his went in there and died when something blew up. Whoever lives down there just threw the body out into the river.

Virus victims complain of various problems.

Some bums support terrorist action, some don't.

Hell's Kitchen

Eventually, you enter the subway station and arrive at the Hell's Kitchen station. An Infolink tells you to locate Paul on the street above as soon as you can. On the platform, several scared civilians tell you of a huge firefight on the street above.

Just outside of the subway entrance UNATCO agents duke it out with a group of terrorists blocking the entrance to a free clinic. Though this is optional, the entrance must be cleared before the player can gain access to the clinic. (Clearing the entrance to the free clinic allows the player to use it as a healing station and, while this isn't mandatory, there are Skill Points awarded for success.) The firefight does not completely block the exit from the platform and can be circumvented.

Paul is found behind a police barricade, around the corner from the clinic near the 'Ton Hotel. When J.C. gets within a certain distance, Paul will move toward him and speak. He informs the player they have a group of terrorists pinned down on this street but there are more in the alleys and they all need to be dealt with. He tells the player to take a few tear gas grenades from a crate next to the hotel and see if he can get into the back alleys and flush the terrorists out. He warns that there are terrorists with hostages in the Hotel

but says you can go in that way, through the apartment you and he share, to get to the alley. (He gives you the key.) There also may be a way through in some of the back alleys near the bar.

There are actually four ways to get to the terrorists in the alley. The long way involves coming in from tunnels in Battery Park and exiting out manholes behind the Hotel. Alternatively, you can enter the Hotel's north building and go through your apartment to the alley. You can enter the north building of the Hotel. Go over a walkway and out a window in another building. Or you can go through Smuggler's lair (which is, in fact, the safest way to go). He tells you to report back to him here once all the terrorists are dealt with.

When you do hook up with Paul, after the terrorist threat has been eliminated, his response is dependent upon how you dealt with the NSF. If you used the gas grenades or other non-lethal devices on the terrorists, Paul congratulates you on a job well done. If you used lethal force on the terrorists, Paul is sad and makes some commentary. In either case, Paul tells J.C. to talk with some of the locals, find out where the generator is and shut it down. He tells you to ask around in the bar around the corner – where many people fled after the firefight started – and see if any of them saw heavy equipment (generators) and such being moved through the streets around here. That would be a dead giveaway. He says that he must leave now to join up with the siege troops outside of the NSF compound. They will await word from you that the generator has been destroyed. He and the rest of the UNATCO troops will move in as soon as you shut down the power to the EMP field and automated defenses.

In the Underworld Tavern, several NPC's have clues about the location of the powerplant. A Bar Patron tells the player he helped wire in some new electrical circuitry in an old warehouse a few streets over. He seems to remember that the guy who ran everything over there was named Jojo. A Hooker once dated a guy named Jojo and she knows a back way to get to the warehouse (through a door near a backalley basketball court). Jordan Shea (the barkeep) knows a route to the warehouse using old heating ducts accessible from a basement near Smuggler's lair. While questioning all these folks, the player meets Jock for the first time. He isn't directly relevant to this quest but becomes critical later on.

In addition to the folks in the bar, there are other sources of information and other things to do to acquire said information:

- You can help a bum in an alley and get a code word that provides access to an easier path through a portion of Mission 3.
- You can rescue Sandra Renton from a brutal pimp in the back alley next to Smuggler's. If the player defeats the thug Sandra is grateful and passes on some info – she's heard that the player was looking for info on getting to Jojo's place. She describes the dangers of the various routes to the warehouse where the powerplant is located. If the player doesn't defeat the thug he can get some of the same information by questioning the beat up Sandra Renton.
- You can rescue Ford Schick. When speaking to the Smuggler he tells of the kidnapping of his friend, Ford. The Smuggler offers to trade goods and information for his friend's rescue. The Smuggler knows all routes to the warehouse and warns of dangers along them. He will also tell the player how to blow the generator with LAMs (and can provide these for a fee).

Getting to the Power Generating Station

In the end, there are two ways to reach the power generating station: You can negotiate alleyways (a skill-oriented path) or the rooftops (a combat-oriented path).

Traveling through the alleys you encounter mostly automated defense systems and simple puzzles (e.g., a box must be moved so player can reach board, forming ramp over fence; LAMs are attached to wall at various points and must be shot at distance to pass; autoturrets in an alley are set to activate on approach and the control panel is hidden behind a box).

Traveling by roof top, you encounter mostly human guards. Each guard walks a specific pattern that can be readily observed. A careful player can pass these without alerting them or they can be avoided entirely (since there are multiple routes over roof tops)

The generator is in an old warehouse. The main generator controls are in a control room overlooking main floor. Jojo Fine, the most formidable foe on the level, is here.

Dealing with the Powerplant

An alarm system in the complex can be used to divert guards. There are two ways to access this system. One is in the sewer tunnels under the warehouse, with access via a door in a warehouse storage room. Another is at the roof access point. Either (or both) alarm triggers can be tripped, causing guards to run to the alarm location where they will patrol for a few minutes, searching for whoever or whatever set off the alarm. Jojo Fine will also respond to the alarm. A careful player can hide and slip past guards (and Jojo) once they are patrolling. If the alarm is not tripped, the player must take an aggressive approach and kill or disable all guards in order to access the control room.

The generator can be shut down through the application of explosives – any kind of explosives, in sufficient quantities, will do.

If the guards were distracted by alarms, shutting the generator down will cause them to run back to the generator control room to see what's up – the player must leave quickly if he is to avoid gunfire. But how to leave? Once the generator is destroyed, an InfoLink message tells the player to get to the roof of the building where a copter will pick him up and take him back to UNATCO HQ for debriefing.

M03: Assassinate Lebedev and recover hijacked Ambrosia

Mission Summary:

- Find NSF route to Lebedev's private airfield via old FEMA tunnels. Get onto the base through one of several entry points. Tag three Ambrosia barrels for easy location by UNATCO troops. Optionally, shut down the base security system so UNATCO backup can enter more easily and assist in the recovery of Ambrosia stolen in M01. Encounter Lebedev's protector – your brother, Paul! He disappears in midst of battle with you. Stop Lebedev (not necessarily by killing, though that is what you're ordered to do).

Briefing: UNATCO HQ

The Statue of Liberty is barricaded off and only accessible if you skirt patrolling agents, bypass stanchions and ignore orders to stay away. Inside the statue, several NSF boobytraps are still active but there's some (non-essential) information available in datacubes, notes and maps they left behind. These items make M03 and M04 easier.

Back at HQ you are congratulated for a job well done, given the fact that it was obvious the terrorists were ready for you, somehow. Unfortunately, Paul, who was leading the assault team at the storage facility, failed in his mission, disappeared and is believed to have been killed in the raid.

In briefing you for your next mission, Manderley sends you to get the damn Ambrosia back and avenge your brother's presumed death. He says he would send Paul – his best agent despite recent mishaps – but your brother hasn't reported back to HQ yet leaving him with no choice but to send you. There's no time to rest up or heal, since the Ambrosia could be gone at any moment.

You can learn more about Paul's failures if you do some digging in emails from Manderley to Paul, by talking with Jaime Reyes and by checking performance evaluations and mission reports on Manderley's

computer. What you find is that Paul has, basically, failed every mission since he returned to New York from Hong Kong and is about THIS close to being pulled from active duty.

You're told the hijacked Ambrosia was taken to a man named Juan Ivanovich Lebedev whose location has been traced to a private airfield near LaGuardia International Airport. Your orders are to get there, find out where the Ambrosia is and plant a homing beacon at the location of each Ambrosia barrel. UNATCO teams will follow the homing beacons and recover the Ambrosia, an effort you are to assist, as ordered by Gunther Hermann, who will be on the scene leading the backup forces. You're told to get as much information about who's next up in the terrorist chain – for whom does Lebedev work? Finally, you're told to find Lebedev himself and kill him to send a message to the terrorists. Sam Carter issues equipment and it's off to the races.

Hell's Kitchen

Your investigation begins in Battery Park. There are a few places here to get significant information:

- Bums in the park can tell you that several terrorists were seen using the phone in the abandoned Brooklyn Bridge subway just after the police retook the streets.
- In the Battery Park subway station you can give Curly the password "Underworld" (if you got it from the bum in the alley in Mission 2). He tells you he saw people dialing 555-MOLE (6653) and then disappearing. Sounds funky but, if this number is dialed, the phone booth will sink down into a secret tunnel. If you don't have the password, all Curly will say is that lots of people use the Brooklyn Bridge station phone booth all the time and they look just like the people that were fighting with the cops on the streets.

Once you enter the Battery Park station, an Infolink from Alex Jacobson tells you to hotfoot it to the abandoned Brooklyn Bridge station – he can reroute the train to take you there remotely.

Brooklyn Bridge Station

Once you arrive at the Brooklyn Bridge station, waiting and watching the phone booth there can provide additional information. Every once in a while, a terrorist walks up and uses the phone. Attacking the terrorist triggers a conversation in which the terrorist tells the player that the phone leads to the Brooklyn Bridge Station and the phone number is 555-MOLE (6653). Alternatively, you can listen to the terrorist dial a number and figure out what the number is from the tones. Finally, you can use Tech Skill to hack the phone and it will take J.C. right to Brooklyn Bridge Station without having to type in the number.

Charlie Fann, a guy who lives down here in the station tells you he knows how to get to the terrorists but won't reveal that information unless you help him out. He needs you to provide a fresh water supply for the Mole People who live down here. This can be accomplished by opening up a couple of valves, allowing fresh water to flow. You need to go to a furnace room (back toward where he came in) and then crawl through the furnace to get to the valves.

Succeed and Fann gets you the information you need to open a door to the Mole People hideout, gateway to some terrorist-controlled tunnels that lead to Lebedev's airfield. The entrance is in the women's restroom on the platform. There, you'll find a keypad under the sink. Enter the code 5482 and a vent will open up in the third stall.

This information is also available via a datacube found in a portion of the Brooklyn Bridge station controlled by some thugs.

The Mole People

Exploring a Mole People community below the Brooklyn Bridge Station reveals an entire community of the homeless, led by a guy named Kevin Bradley. There are terrorists here as well, using the Mole People as cover for their operation and as human shields in case of UNATCO attack.

In the Mole People community, you learn about an old tunnel, part of the FEMA underground supply network, that leads from the old subway station to the airport. The tunnel, Jacobson tells you via Infolink, leads to LaGuardia International Airport and was built to speed the stealthy movement of supplies to and from New York. Unfortunately, the Mole People tell you, this tunnel, like their entire community, has fallen under the control of the NSF.

If Kevin Bradley is alive, he tells you about a terrorist in a secret room back in one of the shacks – he has the secret of entering the FEMA tunnel system. First, J.C. will need to hit a button hidden behind a couple of cardboard boxes in the shack. This will provide access to another secret restroom doorway – this one leading to the FEMA tunnels and to the airport. If Bradley is dead J.C. will be able to find the button by destroying the cardboard boxes.

When J.C. enters the secret room the Terrorist Leader will say he was expecting UNATCO to come looking for them. He will then tell J.C. that he surrenders – he knows when he's outmatched. He tells J.C. to take anything he wants and that the key to the tunnels is located on the table. When J.C. leaves the room, the Terrorist Leader attacks him. One way or another, J.C. gets the key to open the men's restroom where the FEMA tunnel entrance is located.

(Note that, if he helped them with their water problem, several Mole People will help J.C. deal with the Terrorists.)

The FEMA Tunnels & Lebedev's Airfield

Once he enters the tunnels, J.C. is under constant Terrorist attack. Getting through the tunnels involves dealing with terrorists, some hijacked security robots and FEMA security systems now serving the NSF terrorists. More specifically, there are three major actions areas and obstacles to overcome in the tunnels:

Area 1 – (4) Laser beams and (1) Turret: If J.C. breaks a beam an alarm will go off and a turret will activate and target him. J.C. can use the Tech Skill on the keypad (code 1033) or the alarm unit to shut off the alarm or beams. J.C. can crawl under or jump over the beams to get past them. Finally, J.C. can try to destroy the turret if he spots it.

Area 2 – (6) Cameras and (3) Turrets: If one of these cameras spots J.C. it will activate a turret and turn on an alarm. J.C. can shoot out the cameras to shut them off or he can use the Tech Skill on the keypad near the cameras to shut them off. He can also use the Tech Skill on the alarm unit (code 9242) to shut off the alarm. Finally, J.C. can try to destroy the turret if he spots it.

Area 3 – (2) Security Bot: J.C. can sneak past these bots using several small cracks in the walls as hiding places. He can't go head-to-head with the bots or they will chew him up. J.C. can use Tech Skill on keypad (code 6531) near the bots to turn on a turret that will destroy them. J.C. will then have to turn the turret off or it will shoot at him also.

When he reaches the airfield, the player finds that a variety of exits from the tunnel system allows him to choose where and how to enter Lebedev's base – a cordoned off, private airfield adjacent to LaGuardia.

Before the player leaves the tunnels, Alex Jacobson provides some intelligence on the airfield itself, so the player can make an informed decision about where to exit. Among the things he downloads to you is a

rough map (not an entirely accurate one but enough to get the player started in the right direction instead of wandering aimlessly).

In addition, Jacobson tells J.C. to tag all three barrels of Ambrosia so the reinforcements can locate and remove them as quickly as possible in a series of surgical strikes. When that's done, you're to find and kill Lebedev.

One of the Ambrosia barrels is located in the airfield helipad, another on the boatdock and the third aboard Lebedev's private 747.

The First Ambrosia Barrel

The Airfield Helicopter Base is well-defended and has its own, localized security system, independent of the overall airfield system. It isn't necessary but it is desirable to shut off the security system to the helicopter base before proceeding.

This can be accomplished from the Security Room. To get there, J.C. may encounter cameras that will trigger an alarm if they spot him. One camera is in the Tram Room, one is in the Helicopter hangar and one is in the Rec Room. If the alarm goes off a terrorist will go and check it out.

The Security Room is, of course, locked. J.C. can use pick the lock on the door or he get a keycard (HeliSecurityRoom) from the Terrorist in the restroom.

Once inside the Security Room J.C. can use the Computer Skill to hack the security computer or he can get the login and password (Login: Jheerst, Password: ChunkoHoney) from a datacube in an Office below the Security Room. Then he can shut off all three cameras, neutralizing the alarm system here.

A personal computer here will reveal where the first Barrel of Ambrosia is located. J.C. can use his Computer Skill to hack this computer or he can get the login and password (Login: Bjohnson, Password: 8Ball) from a datacube in the last stall in the men's restroom.

Once you know where the barrel is located and you've shut down the helipad security system (if you chose to do so), you can make your way there. When you arrive a helicopter starts to take off. (If it gets airborne, it will attack J.C.). Destroying this helicopter isn't required (you can just dodge and hope you don't take too much damage) but it will make getting to the Ambrosia barrel a lot easier. There are several exploding barrels on the helipad that J.C. can use to take out the copter and there are also a couple of Law Rockets in crates nearby.

When the helicopter is dealt with or avoided, J.C. can tag the first barrel of Ambrosia

Note: There are several computers in the helicopter base. Any of them can provide a downloadable map of the Airfield and Helicopter Base. These maps are more accurate than the one provided by Alex Jacobson.

Learning the Locations of Barrels 2 and 3

A datacube in the Storage Hangar Security Room describes the location of the second and third Ambrosia barrels.

Amongs the large crates in the Storate Hangar are several laser triggers. If J.C. breaks one of these beams an alarm will sound and a guard or two will go and investigate. Breaking the beams also causes crates to open and release a couple of Security Bots to search the area. There are four alarm units and four keypads, which can be used to turn off the beams. The codes for the keypads are located in a datacube in one of the offices in the Helicopter Base and on several of the private computers in the base. The keypads and alarm

units can be bypassed if the player uses his Tech Skill on them. The codes for the keypads are: 9997, 0832, 4429, and 1803.

A camera in the Storage Hanger will turn on a turret if it spots J.C. It will also sound an alarm which will cause Terrorists to come looking for him. There is also a camera in the Barracks. When this camera spots J.C. an alarm will sound and Terrorists will come looking for him. The alarm units can be bypassed if the player uses his Tech Skill on them.

The only ways to shut off the security system are to deal with each portion of it individually (taking out cameras, hacking security panels, etc.) or to shut it off globally by using the computer in the Storage Hangar Security Room. To shut off the entire security system, J.C. must use Computer Skill on the computer. A Terrorist by the boatdocks will have a datacube that will give J.C. a clue about the login and password (Login: Tyoung Pass: Suzie) for the security computer. In addition to overriding the security system, this computer can also be used to change the orders of the bots in the area so that they attack the Terrorists and not him.

The doors to the Security Room are locked by keypad, but can also be opened with the Lockpicking Skill. The code (1361) can be found in an e-mail on the computer in the Helicopter Base Security Room, which will require J.C. to use Computer Skill. The keypad can be bypassed if the player uses Tech Skill on it.

The Second Ambrosia Barrel

The second barrel of Ambrosia is found on the Boatdock. A single Terrorist and a security camera prevent J.C. from tagging this barrel. If J.C. shuts off the security system he doesn't have to worry about the camera.

Once J.C. drops his homing beacon on the second Ambrosia barrel, his brother Paul shows up. J.C., thinking help has arrived, says, "All right, now let's finish this thing." That's when Paul breaks the news that he is there to guard Lebedev, the jet and the Ambrosia. The player has to choose whether to fight his brother to get inside.

Paul will jump off one of the stacked sets of crates and attack. He has his Cloak Augmentation activated, making him almost impossible to see when he stands still, but the more damage Paul takes the more he will start to show up. The suit will also lower the amount of damage Paul takes.

If Paul defeats J.C., it's game over. If J.C. gains the upper hand (in other words, if Paul gets down to about ten hit points or so) he will run away from the battle dropping a datacube with the code to get through the door to the 747 Hangar. Also, when he runs away he will yell out "J.C., I'm sorry. You just don't understand..." Then, wounded in the battle, he flees to the apartment in the 'Ton Hotel.

The Third Ambrosia Barrel

The door from the Barracks to the Hangar is locked by keypad. There is no way the player can hack the keypad or pick the door. The only way the player can get through this door is if he takes care of Paul first. The code is 5914.

Inside the Hangar, several Terrorists and a couple of Military bots guard the entrances to the 747. There's a main entrance and a cargo entrance.

The last Barrel of Ambrosia that needs to be tagged is inside the cargo bay of the 747 and is fairly easy to reach, once the guards and bots have been dealt with.

The door to Lebedev is deeper inside the plane. This door is locked but can be destroyed with sufficient explosives, picked or opened with a keycard. The keycard can be found in the 747's Communications

Room. Using the keycard is the most advantageous route – in the Communications Room, J.C. will be able to overhear Lebedev telling someone named Tracer Tong that he won't be able to get the Ambrosia to a safe spot and that the UNATCO agent is very close to getting to him.

When J.C. unlocks the door to Lebedev's room, Lebedev will mistake him for Paul for a moment and will ask if the threat has been taken care of. He will then notice that he isn't speaking with Paul but someone else. At that point, he starts spilling the beans about everything that has happened – from the NSF stealing the Ambrosia from UNATCO to them trying to move it to a safe spot so they can start handing it out to people in need rather than people in power. He will also tell J.C. that he is only doing what he is told. If J.C. overheard Lebedev's conversation with Tong he can ask about it and get a specific response about Tracer Tong. If he hasn't overheard the conversation, Lebedev will just say something generic about a planned Ambrosia delivery to a guy in Hong Kong.

J.C. can then kill Lebedev, as ordered, or not. At about this time, Anna Navarre walks in and tells J.C. that backup has arrived. All the terrorists are dead. She will tell J.C. that a helicopter is waiting for him at the homing beacon.

If J.C. didn't kill Lebedev Anna does it for him. He can watch this or hear a gun shot as he is leaving the plane. If he goes back he can see that Lebedev was shot. Anna will keep telling J.C. to get on the helicopter.

By the end of this mission, the player should know that:

- UNATCO is a pretty cold-blooded organization.
- Paul isn't a loyal UNATCO agent and thinks you should join him on the side of the terrorists.
- Some unknown entity has been pressuring Lebedev (unsuccessfully) to join them and turn on his terrorist allies in exchange for long life and power.
- Tong was the next guy up in the terrorist hierarchy, above Jojo and Lebedev.
- Tong had access to a black helicopter, which was going to be used to deliver stolen Ambrosia.
- The stolen Ambrosia was going to Tong so he could distribute it to those in need in HK (where NONE was available) and so he could investigate the nano-virus and the treatment, in hopes of synthesizing additional supplies and, possibly, finding a cure.

M04: Brother in peril

Mission Summary:

- Paul, wounded by J.C. in the Lebedev raid, needs help. Go to him and get the lowdown on the conspiracy, about augmentation shutdown and about the possibility that Tracer Tong can restore augmentation functioning. For proof of UNATCO's perfidy, go to an NSF base in New York. They have all the evidence you need. When you return to Paul, Majestic 12 and UNATCO agents show up to take him. Jock's supposed to pick you up in Battery Park. Decide what to do: Stay and try to save him (you both get captured and taken to UNATCO detention center); drag him with you and try to escape (as above, you both get captured and taken to UNATCO detention center, either on the streets or in Battery Park); or leave him here and escape yourself (Paul dies, you get captured in Battery Park and end up in UNATCO detention center).

Briefing: UNATCO HQ

Manderley briefs the player on his next mission – he's to join several UNATCO agents being sent to Hong Kong to find and capture Tracer Tong, based on the information gathered in the raid on Lebedev's airfield. Several more agents are being mobilized to find and apprehend Paul Denton for questioning.

As J.C. approaches the black copter he's greeted by the pilot, standing nearby – it's Jock! He says, "Your brother, Paul needs you. I'm taking you to him." He drops you off as close to the 'Ton hotel as possible and tells you to head for the apartment with the wooden door.

Battery Park & Hell's Kitchen

Jock drops J.C. off here and says he will wait here until J.C. talks to his brother. Notice that there seem to be a lot of UNATCO troops in the Park. Something's up but no one seems inclined to talk about it much. Proceed to Hell's Kitchen.

There are cops and UNATCO Troops all over the streets. It really looks like something is about ready to go down. When J.C. enters the apartment, Paul will be sitting in a chair so he can see out the window and watch the door. He asks J.C. if there were lots of UNATCO Troops and cops on the streets. He tells J.C. that they are getting ready to bust in and take him prisoner and, in his wounded state, he can't put up much of a fight – if he steps out of the apartment, he's as good as dead. UNATCO, he says, isn't the freedom fighting organization J.C. thinks it is. He says that UNATCO is on the trail of the other NSF bases scattered around New York and the United States. They're close to uncovering the names of NSF advisors working with like-minded terrorists around the world. The locations of those bases and the identities of NSF advisors must be protected or lots of lives will be lost. A warning about UNATCO's upcoming plans to annihilate the NSF has to be sent immediately, so the so-called terrorists can go even further underground, to safety.

Paul urges J.C. to send the warning message, find and retrieve the names and locations of key NSF operatives and, while doing that, get information on what UNATCO is really all about from files the NSF stole and from information gathered during the Mission 1 raid.

He tells you to go to an NSF stronghold. There's a computer there with a bunch of information about UNATCO gathered by NSF spies. He tells you to return here, to the apartment, once you've seen the evidence with your own eyes and after you've sent the warning message. Then he'll tell you more about what is going on. He says UNATCO has taken the stronghold but it shouldn't be too tough to bluff your way past them – they don't know you're helping Paul (to which J.C. replies, "I'm not...yet). Paul gives you the codes to the two computers you need to get to, one on the second floor and the other one hidden under the facility.

J.C. is dubious but agrees to investigate – if the information about UNATCO is correct and sufficiently damning, THEN he'll decide whether to send the message to the NSF guys. After that, he and Paul will have a serious talk. He agrees to do this because Paul is his brother and because he is curious why a UNATCO agent would turn against the organization. Paul tells J.C. to come back to here once he's sent the message – there's much more to UNATCO than anyone suspects and Paul will tell J.C. all about it later. No time now!

The NSF Stronghold

The NSF stronghold is the warehouse Paul went in Mission 2 (failing in his mission, for reasons that now seem more understandable...). After Paul got the barrels of Ambrosia out of the place UNATCO killed all of the NSF guys there. UNATCO is now searching the place for the information on the other NSF locations in the US and for the names of NSF personnel around the world. They're also trying to recover and destroy the information NSF gathered on them in Mission 1. (A couple of the UNATCO Troops there will tell you this.)

There are several ways to get to the NSF stronghold. You can talk to the UNATCO guards and they will let you pass but you have to lie to get past them, saying things like "Manderley wants me to check up on the complex to make sure everything is going okay." If you say the wrong thing the guards won't let you pass and will attack if you try to force your way past them. The other way to reach the NSF is to use the tunnels

that lead to an elevator shaft in the warehouse. The elevator isn't working so you have to climb up through a small hatch. The hatch will take you to a passage that opens up inside one of the data rooms in the HQ.

Inside the stronghold, you have three goals: There's information to be gathered from two computers – one on the third floor and one in the basement. In addition, you must send a warning message from the roof. These goals can be accomplished in any order.

There is a computer room on the there that will open up the passage to the computer with the data he needs. Since J.C. is still, publicly, at least, on the side of UNATCO, the guards won't bother him. Several of the guards will warn J.C. to be careful – they still haven't managed to remove all the security devices and traps of the building.

The computer room will have several more data machines and a computer. The computer will open up the underground area where the main computer is. It will also trigger the oxygen in the room to be removed. J.C. can use his Tech Skill on the control panel on one of the data machines to restore the room. He can use the enviro-suit, which he could have picked up from one of the crates on the first floor, and wait till the room restores itself after a few seconds. J.C. can destroy the environment control computer in the room and restore the room so he can leave.

In the underground area, there will be all sorts of traps the UNATCO guards haven't removed or disarmed because they didn't know there was an area down there. Also, some of the blast doors are closed so J.C. will have to navigate a small maze. He will be able to open blast doors from several of the rooms down there. Once J.C. works his way through the corridors he will arrive in the room where the main computer is.

The message J.C. has to send out is encrypted and in order for it to go out it needs to be uploaded to the Satellite Terminals on the roof. The message is, basically, an emergency signal telling the remaining NSF guys around the world to move to different locations and stay quiet until further notice. This message cannot be sent over phone lines because all the lines to all the NSF places are bugged. Before J.C. sends the message, he is free to move around the base.

As soon as the message is sent Simons will Infolink and say that only a member of the NSF would know where to find the message and how to send it. He then tells J.C. to stay put and UNATCO Troops will come to take him in. From this point on all the troops in NSF HQ will attack him. The way to get out without killing is to jump off the roof. Alternatively, if you work your way to the secret passage you don't have to fight as much.

Back at the Apartment

On the trip back to the apartment, there will be more troops and cops on the streets than there were on the way to the NSF stronghold. These troops and cops won't say anything to J.C. if he tries to talk to them -- the streets are full of enemies, now that you've accessed the computers, learned that UNATCO is working for the bad guys and sent the message warning the NSF guys to go into hiding.

When J.C. gets back to the apartment, Paul asks J.C. if he believes him now. He then comes clean, revealing things the "voice in his head tells him" – several months ago, in Hong Kong, the voice started to point out things that proved UNATCO was working for another organization. It started telling him about the need to find a cure for the Gray Death. (Ambrosia is just a short-term treatment.) It urged him to contact certain people fighting UNATCO...

This would all sound like the raving of a madman or a wounded man with a very bad fever and not much chance of surviving (nano-augs or no nano-augs). But the evidence you found on the NSF computers is pretty compelling. Paul finishes by telling you that, if his wounds don't kill him, UNATCO will – they've shut down his augmentations to make him easier to deal with. They'll certainly be shutting yours off next.

That's a death warrant. There's a man in Hong Kong, he says, a guy named Tracer Tong, who might be able to restore the augmentations. (NOTE: Paul should also convey the information, subtly, that he is unmarried – "Guess I'll never find the perfect woman and... cough...settle down now, eh, little brother?"')

After this infodump, the Men in Black show up, backed up by security bots on the main floor of the hotel and in the streets outside. A Man in Black knocks at the door and says he's here to place Paul under arrest. The rest of the MiB take up strategic positions in the stairwells. They need to make enough noise that it doesn't appear nonsensical when Paul says, from his bed of pain, "We're in trouble, little brother. I'm done. But you better get out of here now. Out the window." He says he'll hold off the MiB while you go to meet Jock in Battery Park and go to Hong Kong. Find Tracer Tong. Get your augmentations worked on so UNATCO can't shut them off. Fight the conspiracy, he says.

Do you leave Paul here or insist he come along?

- If you stay with him, you may get out of here and head to Battery Park together or you may get captured here. If you get out of the hotel, the streets are alive with UNATCO troops out to get the brothers Denton. In Battery Park, you and Paul are captured and taken to UNATCO HQ's detention facility.
- If you leave him in the apartment alone, he gets killed (and his *body* is taken back to UNATCO HQ). You go alone through the dangerous NYC streets to Battery Park. Paul's datavault, which can be recovered along with other augmentations during the escape in M05, records his last moments (which consist of Walton Simons putting a bullet in his brain).

Battery Park

Anna Navarre shows up in Battery Park, with a bunch of UNATCO troops. Anna tells you she has been looking forward to killing one of the super nano-agents. Then she attacks. This is a genuine opportunity to kill Anna Navarre. Fail, and she shows up in several later missions. Jock is unable to land because of all the enemy fire and, one way or another, you are overwhelmed by UNATCO troops.

M05: Escape from New York

Mission Summary:

- With Daedelus' Infolinked assistance, break out of the Majestic 12 detention facility below UNATCO HQ. Get to Paul (whether he's alive or dead) and rescue him or retrieve the data from his datavault augmentation from his corpse. Escape from the detention center, get to the surface of Liberty Island and find Jock who, alerted by Daedelus, flies you (and any allies) from Liberty Island to Hong Kong (where Tracer Tong is located) in a stolen black helicopter.
- Optional goals: Get your equipment back and steal as much additional weaponry and nanotechnology as you want from the armory and bot maintenance facility. Free other prisoners, including NSF guys who can help you in later New York missions. Get information about Silhouette, Triads and other terrorist groups under investigation. Get information about an operative named Maggie Chow in Hong Kong; recruit Alex Jacobson, Sam Carter and/or Jaime Reyes).

This is the point at which Daedelus realizes it needs an ally to replace Paul (who is either incapacitated or dead). J.C. is it – or will be when augmentations are restored in Mission 06.

Majestic 12 Detention Facility and Lab

1. J.C. wakes up in the Majestic 12 Lab in a prison cell. Anna Navarre taunts him and walks away. Soon afterwards Daedelus contacts him (for the first time) and explains that it's an AI and it's here to help you (the way it helped Paul). Deadeuls goes on to say that it can completely disrupt power to the facility for a brief period of time before they can track it, allowing the player to slip out of his cell. After the Infolink from Daedelus there will be a powering-down buzz, everything will flash and go pitch-black. The player slips out of the door and can find an aerosol pepper gun. Almost immediately, power returns and things are back to normal. The player can note that there are three other cells, one of which contains an NSF terrorist – the commander from mission 1, if still alive.
2. Adjacent to the cellblock is the guardroom, which contains one Majestic 12 commando. In the hallway are several crates, on one of which is a crowbar. The player can use the crowbar to sneak up and take out the guard. The guard will have a combat knife and a pistol. Also on the guard's desk is a computer allowing the player to observe/disable all the security cameras in the detention area.
 - a. The player can now free the imprisoned NSF terrorist from one of the cells. If freed, the NSF guy will tell the player that only a few moments ago he observed doctors and some guards taking Paul out of here, to the operating lab. The NSF guy will ask for a gun. The player can give him a gun, in which case he will take a "last chance for some payback" and go on the warpath, possibly distracting guards from the player's path. However, an NSF terrorist loose and on the rampage will also place the facility on full alert. If J.C. decides to keep the gun for himself the NSF guy will grumble something and simply sneak away on his own once the player has wandered off a sufficient distance.
3. After stepping out of the cell/prison area the player will immediately receive another communication from Daedelus. Daedelus will inform the player that it has gathered information regarding the layout of the facility. Taking the path to the right will lead the player to the Bot Facility and the Armory, allowing him to re-arm and equip himself. Taking the left path eventually leads to the Laboratories and the area where Paul is being held (dead or alive.) If Paul is dead the player will still want to get to him to retrieve valuable information from his Datavaults concerning Tracer Tong.
 - a. The player can opt to continue to his brother. Go to 4.
 - b. Bot Maintenance: The player decides to head for the Bot Facility and Armory to get some equipment. The bot facility contains several bays with inactive and damaged Bots. On the top level several guards walk patrol routes. The player can either take the guards head-on or find the one bot that is operational. Each bot has a keypad, showing its status. The player can use the operational bot's keypad to turn the bot against the guards. The guards have assault rifles and ammo. Once they are dead, the payer can access the main bot-control center on the 3rd level. There are a few guards there as well as the commander of the bot facility. In his office are several emergency EMP grenades (for bots that go nuts) as well as the key to the armory. The player will need these to get to the Armory.
 - c. Armory: Two large military bots patrol this area. The player will need to disable them by using the EMP grenades from the Bot control center or slip past them by observing their patrol routes. Once the bots are disabled the player can enter the central armory. Inside there are a few guards to dispatch as well as ample supplies of ammunition and weapons.
4. After sneaking or fighting past the guard center the player will be in the laboratory area. This contains the nanotech lab and the medical lab. Paul (or his corpse) is being held under heavy guard in the medical lab. The only way in is to retrieve the information from the lead scientist or a datacube on the MIB's desk in the nanotech lab. However, the nanotech lab is also heavily guarded. There are several ways to handle the guards.

- a. Completely avoid them by using the underground shafts and moving directly to the scientist.
 - b. Release the nanobeasts being kept in cages along the wall. They will immediately attack the guards and scientists in the main room.
 - c. Sneak up on the guards using the upper shafts, which open up right onto their platform.
 - d. Confront them head-on.
5. With the code to the medical lab, now the player can get to Paul. If Paul is still alive he will be very groggy and wounded. He explains he will sneak out and meet the player by the chopper above. If Paul is dead, the player will retrieve information from his datavault (possibly concerning the location of Tracer Tong?).
 6. Leave the facility.

UNATCO HQ.

1. Player enters UNATCO on “alert,” or normal. If the player left Majestic 12 Labs with the alarms blaring, squads of Majestic 12 commandos will be waiting for him at the UNATCO base, possibly even boobytrapping the place with LAM’s in anticipation. If the player left the lab area with the alarms disabled then UNATCO will be populated with the normal troopers, and will not be expecting the player.
2. The access codes to everything have changed since the player was last here so, in order to exit or access anything, he’ll need to get access codes from Alex Jacobson. He might also possibly recruit him.
3. Optionally the player can recruit Jaime Reyes and Sam Carter. Reyes can heal the player and provide an additional upgrade canister. Carter can provide more weapons and ammo.
4. Optionally player can talk to and/or kill Manderley and his secretary, Janice. Janice should be highly upset by the turn of events and say something to the effect of “I thought we were a family here!” Manderley should similarly be bitter and disappointed. “If only you’d obeyed, none of this would have happened.” It’s impossible for Manderley to see anything “wrong” with the system he serves.
5. Exit UNATCO

Liberty Island

1. The UNATCO area will be blocked off from the rest of the island. The player simply has to walk to the helicopter and speak with Jock. Any other allies will be waiting there also. Jock and the player will tell everyone their next destination is Hong Kong.

M06: Find Tracer Tong, restore the Dragon’s Tooth sword, infiltrate a secret Majestic 12 lab and shut down Gray Death/Ambrosia production.

Mission Summary:

- Upon arrival in Hong Kong, Jock tells you to go to the compound of the Luminous Path Triad. They can lead you to Tong. On the way, a mysterious stranger contacts you and sends you to Maggie Chow. Maggie claims to be Paul’s wife and she, like you, wants to find Tracer Tong. (She’s actually a Majestic 12 operative.) The Luminous Path leader, Gordon Quick agrees to take you to Tong if you help reunite two warring Triads – the Red Arrow and the Luminous Path. The way to do this is to get the ceremonial sword from Maggie Chow and the firmware to make it functional from a lab in the VersaLife complex. Discover that VersaLife is a front for a secret

Majestic 12 nano- and genetic-research lab. Accomplish this and you can get to Tong's base, deep underground, below the Luminous Path compound. Tong agrees to restore your augmentations in return for your help in obtaining the items and information he needs to help you and to uncover the secrets of the Gray Death and Ambrosia. Succeed and Tong offers to let you use his compound as your new base of operations. You're back in business and ready to fight Majestic 12.

- Infiltrate the secret Majestic 12 lab below VersaLife, get information from the computer system there for Tong so he can see about synthesizing a cure, destroy any virus stockpiles you find and destroy the Universal Constructor used to synthesize the nano-virus. When you infiltrate the lab, you discover that there is no pure virus to be found – it was shipped out on a boat owned by Stanton Dowd, bound for New York.

Hong Kong

Upon arrival in Hong Kong, you have to begin searching for Tong. Jock says Tong is no longer responding on the frequencies he used to use when he brought Paul to Hong Kong in the past. However, Paul often headed to the old compound next to the temple. There might be a lead there.

What Jock assumes is that the situation in Hong Kong must have changed radically since his last visit with Paul. He's right, as you quickly discover.

First, UNATCO has dispatched troops to deal with Tong and, since your escape, with you. You're now officially a marked man – UNATCO knows your brother spilled the beans about the Majestic 12 plan and that, following your escape, you're about to make contact with Tong (who, in turn) has contacts with the Illuminati. They want you stopped. To that end, they powerdown your augmentations. This immediately drops all augmentation effectiveness by one tech level and if power isn't restored, the augmentations will eventually shutdown completely, killing you, as your brother warned.

Note: We SAY the drop-off will continue until the augmentations shut off completely but this is all smoke and mirrors – the player will be able to restore full functioning later in the mission and won't suffer any more power losses.

The second big change in Hong Kong is that the Red Arrow and Luminous Path Triads are at war and government forces are out to crush both factions by meting out harsh justice to anyone who acts violently. (Justice, here, means a swift, painless death without trial.) The Red Arrow have, unbeknownst to them, fallen under the influence of Majestic 12 while the Luminous Path, as their name implies, are under the influence of the Illuminati.

Jock drops you off at the Helipad atop the VersaLife complex and warns you to keep a low profile as you leave. You're in enemy territory here. When you leave the elevator Max Chen meets you in the market. He says your brother's wife, Maggie Chow, needs to see you, and that she can help you. "Go to 1313 Tonnochi Road."

This sets up a choice for the player: Go to the compound as suggested by Jock or follow Max Chen's directions to Maggie Chow.

If the player goes to Maggie Chow first

Maggie reiterates what you already know -- that Tracer Tong can save you. (She really wants you to lead Majestic 12 to Tong, so they can take you both out, and she wants to use you to confirm that the Luminous Path is assisting Tong). "Paul used to go see him when he came to Hong Kong, and now he may be the only one who can save us both." She feigns the lost and afraid woman who does not know what to do now that her "husband" is gone. She fears that someone will try to kill her next.

When asked why a Red Arrow Triad member intercepted him in the market, she claims that he is her cousin, and was not acting as a Triad member, but as a family member of someone in need. Maggie Chow will portray the helpless-beautiful-woman-in-need that any gamer is going to want to help, even against his better judgement.

“There is a tavern that many of the Luminous Path frequent,” she says, “The Old China Hand.”

Note that Paul Denton is not yet in Hong Kong to blow Maggie Chow's cover. When he does arrive, both he and Tong will rib J.C. for having been so gullible as to fall for Chow's act. She's a Majestic 12 operative well-known to them...

After the initial meeting, she will leave the apartment for the Majestic 12 lab. This gives the player the chance to break into and search the place without her interfering, as well as spot her at a suspicious locale. If the player searches Maggie's apartment and uncovers any of the evidence against her or finds the hilt of the Dragons Tooth Sword, he can confront her about it. When this happens she will drop the act and call Majestic 12 troopers. Even if Maggie dies, this doesn't break anything, plot-wise, since the player will still be tasked with taking the evidence to Gordon Quick and uniting the Triads. Maggie does not have to be alive to achieve this goal.

(The Dragons Tooth sword was developed by a Majestic 12 scientist loyal to the Triad. Once Maggie found out about this weapon and the scientist's misplaced loyalty, she had him murdered, took the sword, and blamed his death on the Luminous Path.)

When the player enters the Old China Hand, a security computer behind the bar notes that the player is transmitting a signal that clearly indicates he's augmented, something most people can't tell – an indication how sophisticated the Triads are over here, despite their low-tech appearance and preferences.

If the player asks the bartender about the Luminous Path, he points out some members, and comments that he is always happy to cooperate with the authorities. If pressed, he says, “Why else would you be wired?” The Luminous Path members don't like being hassled, though they note the resemblance to Paul and mention the need to talk to Gordon Quick before they'll say anything more.

If the player goes to the Luminous Path compound first

Gordon Quick is guarding the gate. He says that Maggie Chow is not what she says she is, and is working for some unknown but powerful (and anti-China) organization. She's manipulating the Red Arrow into thinking the Luminous Path are their enemies. Find evidence of her perfidy and take it to Max Chen, leader of the Red Arrow Triad at the Lucky Money Club. Expose Maggie Chow and you can help unite the Triads and end the gang war. Do that and he will assist you in finding Tracer Tong.

Note: Until the player exposes Maggie Chow, the gates to the LP compound stay closed.

Note: Even if you have gone to Maggie Chow first and/or bypass Gordon Quick at this time, the remainder of the mission plays out the same as if you had come here first.

Assuming you haven't already been there, Quick gives clues about how to enter Maggie's apartment. Enter and search it and you can recover evidence that she is part of Majestic 12 and had something to do with the disappearance of the Dragons Tooth sword, the item that united the warring Triads. (The evidence consists of the sword's hilt and emails describing her manipulation of Max Chen.) Take the sword hilt to the Red Arrow lair and show it to Max Chen.

Note: It does not matter if Maggie Chow is still alive at this point, it still plays out the same.

Uniting the Triads & Finding Tracer Tong

When Chen sees the evidence and says that he believes you, a Red Arrow member runs in and screams that there is a raid underway. Majestic 12 troops are storming in and shooting people trying to find you. Chen says he will deal with Maggie, and urges you to go to Quick. It's time for a truce. The Triads will meet on neutral ground – the Temple – when the sword is repaired. Everyone scatters.

The streets are dangerous but there is a complex web of basements, drainage systems, and utility access tunnels under the Wan Chai district. Negotiating this underworld will call several skills and augmentations into play. There are also underworld denizens and occasional traps set by the Chinese military to stifle traffic through the area. Black marketers, revolutionaries, and insurgents have used it for years. There are several Infolinks for help finding the way, with instructions like “keep heading north” or “follow the green piping.”

When you reach Gordon Quick, he accepts Max Chen's message and opens the compound gates, revealing the way to Tracer Tong.

Tong sends you to VersaLife to get the nanotech firmware necessary to power up the Dragons Tooth Sword. You must sneak or fight your way in, get the necessary item and return to him. Do this and Tong tells you to go to the Temple.

Chen and Quick are waiting to meet you at the Temple. The fully functional sword sits on an altar. The Triads are reunited. “The sword we once coveted to use against each other will now be used to defend the motherland,” Quick says. He tells you to return to Tong's hideout but, once again, as you leave the Temple, Majestic 12 troops ambush you. HK military mechs show up and start battling the invaders (because they're using guns...).

In the confusion, you can escape but are left to wonder how Majestic 12 always seems to be just one step behind you. Have you been followed or betrayed by someone? How do they always know where you are? Something to ponder...

You now have access to the Luminous Path compound, and through it to a secret passage to a subterranean tunnel system. Tell a guard down there the password Gordon Quick gave you, and he lets you into Tong's hideout.

Tong says he can turn on your augmentations again, and make them tamper-proof. But first he needs the codex to break into the command codes for them. The codex is contained in the implant controller itself, and it must be removed to hack it. Taking yours out would render your augmentations useless but Paul's was removed and sent to the Majestic 12 lab beneath VersaLife for re-configuration. (This is true whether Paul is alive or dead.)

Tracer Tong also reports that, now that he has both parts of the Dragons Tooth Sword, he can learn the secret of the sword and eventually mass-produce them for the Triads. This first one he offers to you.

Tong sends word to Jock that he can bring his helicopter here, and ferry you back and forth directly from the compound.

If you attack or kill Tracer Tong the game comes to an immediate and violent end.

Augmentations Restored

Infiltrate and explore the VersaLife. Steal the things Tong sent you to get (and extra goodies for yourself).

Return to Tong with the goods. He tells you to go to the operating room and prepare for the procedure. While standing near the table, he talks to you over loudspeakers from the control room above, giving you a brief explanation of what he is about to do. Things grow dim for a moment and when they come back up your augmentations are restored. Tong asks you to join him in the control room so he can discuss what he has learned from Paul's Infolink.

Paul's data reveals the secrets of the Gray Death's creation and of Ambrosia, the existence of a secret Ambrosia manufacturing facility in beneath VersaLife, the secret to getting into the facility and the need to destroy the Ambrosia stored there. There are many messages stored in the datavault from an entity called "Daedelus." Tong says bring back data from VersaLife computer re nanotechnology use for human augmentation and the secret of the Gray Death so he can start looking into the creation of a cure.

Tong urges you to continue your brother's work. Join the "terrorist" cause and fight the forces of martial law and of Majestic 12. That means targeted strikes at Majestic 12 labs and research facilities, freeing prisoners, cutting off Majestic 12's sources of funding, disrupting communications and most important, in the absence of forces powerful enough to defeat Majestic 12 in out-and-out war, by intercepting Ambrosia shipments. This undercuts Bob Page's most potent means of controlling world leaders. Eventually, Page (who is mentioned by name for the first time, here) will have to yield.

Daedelus Infolinks to J.C. and says terrorism is not enough to defeat Bob Page – the way to win is to find the ultimate cure for the nano-virus that started the world crisis in the first place. Power can be acquired as easily by curing everyone as it can by curing only the powerful. Curing everyone would, if nothing else, make it possible to raise an army of sufficient size and will to push back the forces of oppression.

Tong agrees that it's possible to accomplish both goals simultaneously. He even agrees to begin analysis of the virus in search of a cure. However, he says the virus is so unusual, a sample of pristine virus (i.e., one not drawn from an infected person) would be useful, perhaps even necessary, in finding a cure.

Note that, at this time, Majestic 12 discovers the AI called Daedelus. Their security, now back online, shows the trail of tampering. Sensing that Daedalus is the last threat to their new world order, they begin re-creating the Mt. Weather AI experiment with the intention of creating a hunter-killer AI to police the world networks. Later, this new AI comes into existence, wreaking havoc with Daedelus – the two AI's grapple with one another, so that Daedalus' messages are not always complete and/or useful.

Intriguing references culled from Paul's datavault indicate that the Gray Death virus isn't natural, as most people believe, but was manmade. In fact, it appears to have been synthesized and manufactured in a secret Hong Kong lab. Find that lab and you can ferret out all sorts of useful data about the virus. You might even be able to bring back a sample of the pure virus. Triad guys tell you that there are possible entrances from VersaLife and areas below the streets. You can also use credits to bribe a VersaLife supervisor. Various Triad guys can provide some information about the lab's security systems, which are intense. They tell you they'll be in the lab, too, to provide a diversion and wreak some havoc while you take out the Universal Constructor.

Getting to the Majestic 12 lab requires another trip through VersaLife, either via a route you've already taken or a new one. Once you penetrate the secret lab, have to make your way to the Virus Synthesis and Storage area. There, you expect to (and do) find the Universal Constructor. You also expect but do NOT find massive quantities of the virus – enough to destroy a world. Instead, you find many wonderful nano-devices and augmentations but not a trace of virus.

You do find information here that indicates the bulk of the virus was shipped out of Hong Kong for purposes unknown on a tanker specially outfitted for the shipment of the virus. Investigation of the ship's

records (ally or computer skill) reveals the name of its last known owner – a man named Stanton Dowd of New York City. There's no address listed.

This is the point where it becomes clear that:

The virus, though it wasn't researched here, was synthesized here. This is where Majestic 12's supply is made. The virus isn't a biological entity but a mechanical one – a nanotech device. Someone created this nano-virus and unleashed it on the world on purpose. All detailed information about the makeup of the virus and the people responsible for unleashing it was seriously encrypted – the player can get general information here but no specifics.

With information gathered, Tong urges the player via Infolink to destroy the Universal Constructor in the Virus Storage area of the lab. Doing this will prevent Majestic 12 from synthesizing any more of the virus (or do much of anything else nano-technology-related). Gearing up production of nanotech devices somewhere else will take significant time.

The way to destroy the Universal Constructor is to overload its power circuits. Unfortunately, doing this also blocks your escape route. Time to find another way out of here. Luckily, another way exists and you can fight or sneak your way out and return to Tong.

When you reveal all the information you gathered, he tells you that he knew Stanton Dowd, the owner of the ship that, presumably, carried off the remaining supplies of the Gray Death virus before you could destroy it. He says that Dowd was an Illuminatus – a dangerous man, but not one foolish enough to put into action a plan that would doom the human race. You need to find him and, through him, the ship. Tong says he'll try to set up a meeting with Dowd. He'll get you details as soon as the meeting is set up. Now, you have to head for New York.

Note that Majestic 12 troops are on the lookout for you and “random” attacks will be fairly common from this point on

M07: Mission 07 does not exist

- There is no Mission 07.

M08: Find Stanton Dowd

Mission Summary:

- Return to New York. Deal with hostile police (thanks to Majestic 12 efforts to paint you as a bad guy.) Get a lead on Stanton Dowd's location and meet with him. He agrees to reveal the location of the tanker so you can destroy the last remaining supplies of the Gray Death virus by scuttling it and destroying its cargo. He tells you that the tanker – the only one outfitted for transport of large quantities of nano-devices – used to belong to him but it was commandeered by FEMA and is now in drydock in the naval yard under FEMA control. Before heading over there, he suggests getting a base pass from one of the sailors in NYC. (There are several ways to get a pass but this is useful, not required.) He also requests that you get him a supply of Ambrosia (he's virus'ed) – the NSF which was supplying him has proved ineffective.

Note: New York is in even worse shape than before – more devastated and dangerous than ever. Anyone on the streets after dark is considered an enemy of the state and subject to immediate arrest. Police drive the player off or ask for identification and be a nuisance. Hookers and bums provide background information on the current problems in NYC. Any attempt to avoid arrest is an invitation to be shot on the spot.

Hell's Kitchen

Jock drops the player atop the 'Ton Hotel and Tong tells him the meeting is set. He's to make his way to the subway station and take the train to (some location). Jock warns that the streets are swarming with Majestic 12 troops and riot police and J.C. is a wanted criminal now.

Goal 1: Make Contact with Stanton Dowd

Once the player reaches the subway (sneaking or fighting his way there), the player finds rubble blocking the platform. Tong Infolinks again and tells the player he can't reach Dowd in time to change the meeting place but Harley Filben, Dowd's old henchman might. He tells you he'll have Filben meet you at the Undeworld Tavern. Then you can see if he can contact his old boss and change the location of the meeting.

In the Underworld Tavern, Harley informs the player that he can contact Mr. Dowd but it will take a bit of time. (He sends you off on a quick errand to the Free Clinic while he works on contacting Dowd.) When you return to the Tavern, Filben says Dowd will meet you in the alley behind the burned out 'Ton Hotel.

A sailor in the bar says he has been waiting on you and found you through a mutual friend named Sandra Renton. He is a patriot and is concerned that government facilities are being used to help invade the U.S. Even now ships from foreign nations are being housed in top secret navy facilities. He says he knows J.C. is a patriot and wants to help, but just needs his word on it. If J.C. gives the word, the sailor hands J.C. a base pass that can get him past perimeter guards at any U.S. Naval base. This would be needed to make entry easier into the Brooklyn Naval yards.

Another bar patron can reveal that he once helped Smuggler with a shipment for someone named Dowd.

Joe Greene, in the Free Clinic, ostensibly doing a story on Gray Death victims and the noble doctors treating them, says he knows of Stanton Dowd, but doesn't know how to reach the secretive man – doesn't even know what the guy looks like since there are no known photographs of him. He asks for info on Dowd and expresses interest in setting up an interview with him. (This initiates "the Follower" who will call in troops if Dowd is spotted by the Follower.)

Eventually, you meet Dowd in the alley behind the hotel (*Goal 1 complete*). He wants to know why you are interested in the tanker. Once you explain, Dowd will tell you that the only place that could dock that super-freighter and not be noticed by customs is at the Brooklyn Naval shipyards. He tells you that all shipyards are now under FEMA monitoring and are in full alert mode. Very dangerous. (If the player got a base pass from the sailor in the bar, getting onto the base will be easier.) He tells you that scuttling the ship would make it impossible for Majestic 12 to move large quantities of the virus around easily – you already took out their virus-synthesis capability at VersaLife; destroying the ship will make it impossible for them to move what they have.

He warns the player he is making a lot of enemies, that he needs some friends and he offers to help bring down the bad guys, for his benefit as well as yours – "The enemy of my enemy is my friend." Dowd reveals that he has been infected with the Gray Death and asks the player to return to him with some of the Ambrosia vaccine stored on the ship. In exchange he will point the player to other individuals who will help bring down Majestic 12, starting with an informant on the base itself. (If the player has some Ambrosia from earlier missions, Dowd will happily accept this but STILL needs the Ambrosia from the ship – remember, it's a treatment, not a cure.) He gives you a map and tells you to get onto the base, contact his man there and make your way onboard the ship. There, split the inner hull at the points marked on the map. It will take some high explosives to do the trick, like a GEP rocket. Maybe Smuggler can help provide what you need, he says. Once the hull is weakened, open the bilges and get out. The pressure will eventually build up and split the hull. Dowd says to meet him afterwards at the Lower East side Cemetery.

If you talk to Smuggler before heading for the base and the ship, he will sell you some GEP ammo to aid in taking out ship.

Jock Infolinks that he is landing in the old ruins of the Hotel. Get there but watch out, the police are everywhere.

M09: The FEMA facility and the Freighter

Mission Summary:

- You have to destroy the freighter and eliminate the virus stored onboard. Return virus and Ambrosia samples to Stanton Dowd. To do this, you must get onto a naval base under FEMA control and get onboard a freighter carrying supplies of virus. Find out where the virus was being shipped so you can track the conspiracy one step further up the ladder. Unfortunately, a black helicopter has already off-loaded a substantial amount of nano-virus and another (this one still stoppable) is about to off-load some of the virus when the player arrives. Most of the virus is still on board. You have to scuttle the ship by planting explosives in specific locations or blowing up specific locations (either directly or by taking control of strategically placed turrets via computer) and then running like hell to get out before the ship sinks. Here, you can learn that the virus shipment was signed for by “W. S.” and was on its way to a “B.P.” Return to Dowd at the cemetery where he’s been living since faking his own death to avoid detection by Majestic 12. Dowd tells you that “B.P.” must be Bob Page, explains who Page is – not just the trillionaire industrialist but the leader of an ultra-powerful conspiratorial organization called Majestic 12. He doesn’t know where Page is but sends you to Paris to find his fellow Illuminati. They’re in hiding but Chad, leader of a “terrorist” organization called Silhouette can put you in touch with Illuminatus, Beth DuClare, who can help you find Page’s trail. Before you leave, Majestic 12 troops and commandos attack the cemetery. Fend off attack then take out a piece of jamming equipment so Jock can land and get you to Paris.

Goals 1 & 2: Penetrate FEMA-Controlled Naval Station and Get Inside Submarine Docks, Locate Ambrosia so you can deliver it to Dowd

The mission begins behind the barracks building on the north side of the Naval Shipyards. Getting onto the base, and surviving there, involves lots of sneaking and/or fighting. This is a secure FEMA-controlled naval facility and it’s on high alert, given the importance of the cargo aboard the hidden freighter. Though the player is considered an outlaw, he will be able to contact “friendlies” on the base.

From the drop-off point, the player is told that he must get to the main gates. From there he can locate the tower crane and move to it. The building entry is near its base. (Crane is easily visible from main gates and is used as the navigation point)

If the sailor was met in Underworld Tavern in M08, the player can present ID when guards ask for it. Once ID has been presented, the guards will allow the player access to the base. No guards or dogs in outer and inner perimeter will attack.

If the sailor wasn’t met or the player didn’t get the base pass, the guards will be hostile, the main gate won’t be opened and the inner perimeter guards must be dealt with.

A pass card to enter main gate is on table in barracks quarters. One guard.

In addition to the front gate, there’s a sewer entrance. Approaching the sewer entrance triggers an Infolink stating that the storm sewers run under the base and could provide an alternate route. However, the player is warned that high security systems monitor sewer access to the base. Very dangerous!

Inside the first (inner) perimeter, the player can begin gathering information about how to proceed. The base commander's office is located here. It's locked and requires moderate lock picking skill to enter. Inside, terminals provide access to security cameras showing bots on patrol and guards in one of the warehouses. High computer skill allows you to shut down the Mechs.

The commander's main office is locked and requires high lockpicking skill to enter. Inside, he has a base access card (allows access to Sub Docks), information on the shipment, base layout plans, incriminating information about Bob Page and a key card for the ship's captain. A data cube here indicates the ship's current compliment, the base commander's location and when he plans to return.

The armory door requires high Tech skill to defeat or the base access card from the commander's office. There's some ammo and weaponry here.

From the inner perimeter, there are four ways to get to the Sub Dock Courtyard:

1. Warehouse 1 – Going through this warehouse, you are confronted by some workers and several guards patrolling the interior. The guards are not passive and will attack unless shown the pass from the base commander's office. The office in this building contains a map of the base and evidence that a lot of shipments from Versalife have come through. Also in the main office (pickable door) is the foreman's pass. This can get you in the main door but a guard there will still question you, even if you have the pass.
2. Warehouse 2 Ammo Storage – This warehouse contains stacks of metal parts, crates and flammable liquids in barrels. There are three large bays that contain ammo. GEP gun rounds are available here. (These can do damage to the ship.) Two security bots guard the warehouse but crates and perimeter walkway provide some cover to move around the bots.
3. The Access Gate – This gate is shut down and can only be opened by hardwiring the controls. You must break into the building next to the gate (lockpicking skill) and use Tech skill on the electrical panels inside to open the gate.
4. The Sewers – If you entered the sewers from the outer perimeter, he can travel under the inner perimeter area and emerge in an alley that runs between the two warehouses. (You can also continue further in the sewers if you choose). Note that automated defense systems dot the entire length of the sewer system.

There are three ways from the Sub Dock Courtyard into the Sub Dock itself:

1. The Sewers – A valve on the surface before the main building, in the sub dock courtyard can be turned to raise the main gate. The valve is locked and the whole courtyard is under the protection of two military bots armed with rocket launchers.
2. Front Door – Entry to the door is blocked by an electronic lock. This can be defeated with Tech skill or you can use the base commander's pass or the warehouse foreman's pass found in Warehouse 1.
3. Rooftop Air Ducts – By repairing the crane elevator (Tech skill) and getting to the top of the crane, the player can lower the main boom and climb out onto the sub dock roof. The panel on one of the air conditioning units can be opened with Multitools. Access through here will get player directly onto the docks, bypassing the security room.

The Ambrosia Stanton Dowd wants is found in the Security Area. There are two ways to enter:

1. Through the main door. You can hack through the keypad using lockpicking skill or find the access code for the lock on a data cube in the ship's doctor's office. (The keypad is in a locked box on the wall – the key for this box is found in the ship's operations room.)
2. Via an air vent accessible with high Tech skill. This drops you into a power room. Lights in corridors can be turned off (guards have no sight range) but Vision augmentations are useful if you do this. Laser triggers and autoturrets can be turned off from here.

Once in the security room, you can open the virus storage area from a computer terminal. This provides access to vials of Ambrosia you can collect for Stanton Dowd. Tripping security beams along the path to the security room will shut the door and activate turrets unless previously turned off.

Goal 3: Get onboard ship and locate the virus storage areas.

Get past the guard at the entry by killing him, possibly setting off alarms or by using the pass you were given by the sailor in the bar or a similar pass obtained in the base commander's office.

Get on board ship itself via air ducts accessible from the dock or from previous map and roof access. Alternatively, you can get on board the ship via a ramp leading up from the dock. This requires a key found in the workers' shower room, a guard's key accessible in the security office next to the entry or Tech skill (to hot wire the ramp motor).

Once on board, find the virus storage areas. An Infolink tells you to find the ship's manifest in the captain's quarters or the operations office located on the floor below the bridge. This document should indicate the location of the virus.

To enter the captain's quarters you have to get past an electronic lock, using the Tech skill or a key found in the base commanders office. Once inside, you find the manifest for the shipment, accessed via computer. Indicated are three barrels of a biotoxin. Two are indicated as in a loading status on board the ship's helicopter. The computer can provide cutaway maps of the ship, indicating the specific location (below decks). The other biotoxin barrel is located in a secure storage facility in the ship's below decks security complex. Goal 3 Complete.

In a desk drawer in the captain's quarters are the keys to the below decks security keypad and the code for entry to the ship ops room, next door. You can also find a doctor's report indicating a vial of virus and Ambrosia were taken to the ship's labs. An Infolink transmission makes clear that this is what Dowd wants.

To get into the ship's operations room you need a very high Tech skill to defeat the lock, the code found in the captain's quarters or in a datacube in the doctor's office on deck three.

Goal 4: Scuttle ship and destroy virus

To accomplish the twin goals of scuttling the ship and destroying the remaining supplies of virus before they can be offloaded, you have to get to the below decks area.

An Infolink informs you that a helicopter loaded with some of the remaining virus is about to take off. To stop the Majestic 12 helicopter from leaving the ship you have to access the helicopter bay. (*Secondary Goal: Stop helicopter.*) There are three ways to get there: Through a hatch in the observation booth of the uppermost deck; by following a corridor from the engine room. The engine room is populated with a couple of guards and workers along with some environmental hazards; through the bilge and an old drain in the floor of a storage room. Once there, you can blow the helicopter up (by any means available).

To scuttle the ship, you have to breach the inner hulls. Dowd informs player that there are five sensitive points in the ship's hull that can be ruptured -- these are the ship's tri-hull weld points. Once this is done, opening the two bilge valves will cause the ship to take on water. Before too long, the ship's hull will split like a ripe melon. A GEP round or two or several LAMs could do it. The five weak points are:

1. The forward point in the helicopter bay (been there before, can do it now)
2. A niche on the north wall found in one of the below deck corridors.
3. A niche on the south wall found in one of the below deck corridors.
4. The north wall of the engine room.
5. The south wall of the engine room.

Two valves must be opened in the bilge so it can ship some water, one on the south wall, one on the north wall. Once the bilge valves have been opened, the weak points blown and the virus destroyed, an Infolink activates telling you to get out of the ship ASAP. It won't be long before it goes down. The base is now on full alert and the building is shutdown. You have to get to the roof where Jock will meet you and take you to the cemetery where you can conclude your business with Stanton Dowd. Goal 4 Complete

A couple of things to note about the naval base:

First, Walton Simons is on the base but he's untouchable at this time – you'll see and hear him giving orders but you can't directly affect him yet. We just want to establish him as a real bad guy. It should also be something of a mystery why the head of FEMA (the guy who capped – or tried to cap -- your brother) is at a local FEMA installation instead of at the White House or somewhere like that.

Second, there's lots of cool stuff on the base, for the player who wants to take the time to stock up. There's a fair amount of GEP ammo and several LAM's available. There are two vials of Ambrosia aboard the ship. On computers and in emails and datacubes, you can find your first hints about a U.S. government plan to incarcerate "incorrigibles" like the NSF and about preparations for the Mt. Weather scenario, in which the government moves to secure locations and the Constitution is officially suspended. There are references to a trigger event of some kind, but nothing specific here. (Reference the player's success in email and the like and use that as the trigger – "Damn that Denton! He's getting too close. If he gets any closer, trigger the executive orders!") There's also information about the intended delivery of the virus and Universal Constructor to a "B.P." But no explanation of who that is or where he/she/it might be.

The Cemetery

When Jock picks you up, he says he was radioed the location of the cemetery and he will drop you at the entrance and pick you up when called for.

At the front gate you can ring the buzzer and a fellow will come and open gate. He tells you to go over to the mausoleum and Mr. Dowd will meet you there. Then, he turns and walks back to a small caretakers building.

In the Mausoleum Dowd says he's glad to see you succeeded and asks you for the Ambrosia. Goal 2 Complete. He thanks the player and tells him the "B.P." for whom the virus shipment was intended can only be Bob Page. He gives you an earful about Bob Page and more detail about Majestic 12 and the campaign against the Illuminati. Dowd reveals that he's one of the Illuminati leaders and that his organization, though decimated and largely under the control of Majestic 12, is fighting back as best it can. To ensure the safety of the Illuminati organization, the surviving leaders split up and didn't tell each other where they were going. They all vowed to fight Majestic 12 with whatever resources they still had. He knows very little, really. The guy you need to talk to is Page's old mentor, Morgan Everett. To find him, you need to find Beth DuClare and to find her, Dowd can only point you in the direction of a fellow named Chad, leader of a French underground group with ties to the NSF. Chad was, at one time, involved with Beth DuClare's daughter, Nicolette.

As if on cue, one of the walls in the mausoleum suddenly blows out and Majestic 12 troops pour in. The player can fight way out through various exits. Jock Infolinks that the landing zone is "hot" but he'll try to land anyway. When he does this, the controls go haywire due to an EMP generator. Jock tells J.C. to blow the device which must be in caretakers shack. Once the device is destroyed, Jock radios in that he is landing and sets down in a cleared area of the graveyard.

To travel to Paris and begin the search for Chad, board Jock's helicopter located on the open area in the NE section of the graveyard.

M10: Aid Silhouette to gain access to Nicolette DuClare

Mission Summary:

- Find Chad, who's in the Catacombs fighting off a Majestic 12 attack. Illuminatus Beth DuClare is dead, he says, but her daughter, Nicolette, has continued her work. Chad leads you to Nicolette who takes you to her mother's chateau where you deal with more Majestic 12 forces. With her help, and Tracer Tong's, learn how to contact Morgan Everett, the most powerful of the remaining Illuminati and the most reclusive. As you seek Everett, it becomes apparent that Majestic 12 always seems to know where you are. Eventually, you learn that Majestic 12's Icarus AI is attacking Daedalus and using you to find Majestic 12's enemies. This makes it even more critical that you track down Morgan Everett, the one man who can help block Icarus's attacks and assist you in finding Bob Page and learning what he's up to.

Briefing: Tracer Tong's Base

When you return to Tong for debriefing after the previous mission, he tells you that analysis of the encrypted virus data you recovered (at VersaLife or the ship) revealed a nano device so sophisticated it's way beyond the ability of his equipment to analyze. However, he did find something interesting – on a microscope image saved on the datacube he found a “signature” marker, in all likelihood the name of a person who worked on the nano-virus, “written” in lettering no bigger than a couple of molecules. The name is “Bob Page.” However, in another segment of the virus, apparently grafted into place, there's a different marker, almost unreadable. Someone has attempted to obfuscate the second name: “Morgan Everett. (Tong's area includes two microscope terminals, each of which shows different segments of the virus – both images have been blown up so that the signature marker of the creator is visible.) Tong tells the player to find Morgan Everett, the key to the virus.

Tong says that he did some research after making the signature discoveries. Apparently, Page's virus relies on a very complex segment created by his mentor, Morgan Everett. He reveals that Everett, one of the Illuminati, was not only the mentor of Bob Page but also the lover of Beth DuClare, another Illuminatus. And Beth DuClare is the one Illuminatus whose whereabouts Tong knows something about. She was in Paris, according to some very expensive intelligence. If anyone knows where Morgan Everett is, it would be Beth DuClare.

But the situation is more convoluted than that – it would be pointless to go to Paris and try to find an Illuminatus who clearly doesn't want to be found. Pointless, that is, without some kind of lead. While you were busy in the field, your allies discovered that rich girl rebel Nicolette DuClare is friends with Chad, leader of the terrorist group called Silhouette. If you find Silhouette, you will find Nicolette, who most likely can lead you to her mother.

Silhouette uses the Catacombs beneath Paris as a way to get around the city undetected. Tong tells you to find a way into the Catacombs, make contact with Silhouette and find Nicolette in the hope that she can lead you to Everett.

Paris

Like many of the world's major cities, Paris is under martial law. Here, however, a healthy underground movement thrives. Whenever possible, the player will have the option of using the locals to avoid Majestic 12 and the government. NPC's will buy and sell ammo, weaponry and equipment in several places.

Bots and soldiers patrol the streets, but the back alleys and some businesses serve as meeting places for members of the resistance.

Throughout this mission, evidence of Daedalus' dementia needs to be presented through weird messages from the sentient AI.

The Catacombs Block

Jock drops the player off on top of an old dilapidated building overlooking the area. The player must make his way down through the ruins of the old high-rise. He must find a nanokey and open a pair of blast doors. Afterward, he can pass through the basement warehouse (which is irradiated). The player can talk to a couple of French bums in this area and collect some resources. Then the player must use the sewer system to reach the streets outside the Catacombs entry building.

Once the player emerges from the sewer and into the streets, he is within a small, gated off area. Outside, large military bots patrol. The player can interact with an arms merchant in this area (to buy some explosives), collect a small amount of resources by digging through crates in a couple of places, hack some ATM machines, fight a few pro-Majestic 12 French troops and gain entry to the infamous Catacombs.

The Catacombs Tunnels

When the player enters the Catacombs, he discovers that, once again, Majestic 12 is a step ahead of him. Enemy forces are all over. He must fight or sneak his way to Silhouette to eliminate the threat.

Once the player reaches Chad, he learns that Beth DuClare was killed in a Majestic 12 raid months ago. Chad had no idea she was associated with the Illuminati – she was just the woman with the money and the connections with gun-runners and so on. All of Silhouette’s funding and weaponry since Beth’s death have come from her daughter, Nicolette, with whom Chad has come to share a strong trust. There are hints that the pair might be on the edge of getting closer, but their relationship is unsure.

Chad arranges a meeting with Nicolette at a nightclub and gives the player a key that allows him to exit the Catacombs using an old sewer entrance. This takes the player to the Metro Block map. The player must find and enter the club there.

Metro Block

The Catacombs tunnels lead to a sewer passage under the Metro Block. The player can emerge into a couple of spots in the streets. Here the player can break into apartments and businesses fight Majestic 12 bots and troops, etc. The metro station is inaccessible. Eventually the player must find the club entrance. There are several ways to enter the club (buy a pass, bribe a nearby hooker, lockpick or demo the back door).

The Nightclub

Hearing how you saved Chad from Majestic 12 and knowing of your animosity toward Majestic 12's one-world-government, she agrees to take you to Beth’s chateau so you can search the files for information about Everett. She warns that the place is likely laced with booby traps and bots, defense against the return of Nicolette or other Illuminati operatives. Nicolette walks outside the club and Jock lands the chopper, picking you both up.

The DuClare Chateau

Jock lands the chopper, and you and Nicolette approach the chateau. She follows you through the structure, making periodic comments. The chateau is replete with secrets – playing through it is like exploring a haunted house or investigating a crime scene in some respects. Your goal in the chateau is to access Beth’s computer system – located in a lab below the wine cellar – because it contains information regarding Everett’s location and the recent activities of the Illuminati.

Somewhere within the chateau, Daedelus Infolinks information to you revealing that Majestic 12’s single-purpose mole AI (called “Icarus”) has broken through its defenses (which explains Daedelus’ apparent dementia of recent missions). Like your Infolink, the connection is one way – Daedelus can’t link back to Icarus and access any of Majestic 12’s information or spy on their facilities. The situation’s pretty dire –

Icarus can bypass Daedalus and see through your eyes – not always, but often enough to track you at times. This is how it knew about Stanton Dowd, Chad and so on – they’ve been using you to lead them right to their enemies. It’s now clear that Daedalus is in trouble and running out of time and you’re a deadly threat to anyone you call “friend.”

As soon as you access Beth’s computer, the information found there is automatically uploaded to Tong for analysis. After you exit the computer system, Tong (or Daedalus) contacts you and tells you that the information appears to be valuable. Halfway through this transmission, Morgan Everett interrupts – clearly, the Illuminatus is aware of your intention to find him. “If you want my assistance,” Everett says, there are some things I’ll need...in a hurry. I’m sending you a rough recon map – I need you to infiltrate an old Knights Templar cathedral. Now it’s Majestic 12 territory. We’ll need a technological artifact located there if I’m going to aid Daedalus and make sure you don’t lead Page’s henchmen directly to me. Retrieve it, and my man Toby Atanwe will meet you and bring you to me.”

Nicolette has the key to the crypt behind the chateau. She tells the player that the crypt will lead to the sewers, which will lead to the cathedral, several kilometers away.

M11: Find Morgan Everett and block Icarus’ attacks

Mission Summary:

- At the end of the last mission, after locating and uploading information from Beth DuClare’s computer system to Tracer Tong, the player is sent to an old Parisian Cathedral, once a Knights Templar holding. With the hope that Morgan Everett will aid you, you go on the offensive and attempt to locate a Majestic 12 technology database that contains information of use in aiding Daedalus. You also get a chance to steal a load of Nazi gold and disrupt Majestic 12’s world financial control. Once you meet with Morgan Everett, he will modify your Infolink to block Icarus and, more importantly, give you a lead on the next step. He implements the fix and informs you he’s also given you the key to discovering the nature of the Gray Death and, therefore, a cure – he’s given you the capability of linking Daedalus to the Majestic 12 net. But to do that you have to go to Vandenberg Air Force base. There, a band of X51 researchers, led by an ex-Majestic 12 researcher named Gary Savage, has tapped into the Majestic 12 net and set up a research station devoted to the study of nanotechnology.

Briefing

At the end of Mission 10, Everett tells you to go to the Cathedral. There you will find plans for a piece of technology that he needs. Everett doesn’t care as much that the nano-virus that bears his unmistakable signature is destroying mankind. What he does care about is that Bob Page is taking credit for the creation of the virus when, as he points out, it was his pioneering work in nano-genetic engineering, aided by Steven Chase, that made the virus possible. (He’s a little nuts...) Worse, in Everett’s eyes, is the fact that his protégé is attacking the Daedalus AI, which he considers one of his crowning achievements! This is enough to spur him to action.

Also, you can take control of the structure, turning the gold of the Knights Templar over to the Illuminati. Grabbing the gold from this location will seriously impact Majestic 12’s ability to continue waging a worldwide war, no matter how clandestine. Further, computer systems in and below the Cathedral direct and manipulate the flow of the world’s currencies. Shutting down or diverting control of these systems to Everett would seriously hamper Majestic 12. Throughout this mission, Everett further details your mission. Periodically, Daedalus/Icarus will send the player odd, warped messages.

Knights Templar Cathedral

The path to the Cathedral involves avoiding bot and Majestic 12 patrols. When you get close to the Cathedral, Everett reveals that there is a load of Nazi gold beneath the Cathedral that would greatly assist

the Illuminati. The mission's major goal is actually complete when the player reaches the central computer system and uploads the schematics for the technology Everett wants (by "using" the computer). Take out enough of the Majestic 12 troops at the Cathedral and Silhouette, with NSF support, will move in to seize the structure.

At the end of the Cathedral mission, Everett congratulates the player and tells him that he has just sent Toby Atanwe to the metro train station to meet with the player. Afterward, the player must make his way down into the metro to meet Atanwe.

Metro Station

Inside the metro terminal, the cops encountered check the player's papers (fictionally). They are not hostile unless the player attacks them.

The train station is the meeting place designated by Everett – the player is there to meet Toby Atanwe. Once the player comes into sight of Atanwe, he runs up and initiates conversation. He says the player must be taken to Everett's lair only in secret. He sprays the player in the face with mist and the game goes black. The next map loads and the lights come up. (Location: Unknown)

Morgan Everett's Lair

When you reach Everett's place, Atanwe tells you Everett is waiting to see you. The house staff moves around in the background – they have simple, ambient conversations.

Everett tells you what Daedelus is all about and sets to work modifying your Infolink so Icarus can't attack anymore. Everett shows his true genius when he goes a (critical and brilliant) step further than anyone else, pointing out that the attacking AI was both a grave threat and a great potential boon. If Daedelus could, somehow, go on the attack itself and be linked with Icarus, without the "bad guys" knowing it, the "good guys" would have access to the Majestic 12 net. That would be power indeed.

It's power you'll need because Everett, for all his genius, tells you it would take years of study to determine the nature of the nano-virus and years more to effect a cure. At least, it would take years for human beings. Daedelus chimes in with the information that the merged AI's would have total access to files that would reveal Majestic 12's plans and the means to combat them. Access to the Majestic 12 network and all its data would allow it to solve the problem of finding a cure in an estimated time of three days of uninterrupted calculation. Then Everett and Tong can synthesize the cure.

Just two problems:

First, where can one gain access to the Majestic 12 network? No one knows. VersaLife was destroyed. Area 51 was destroyed. The sunken Pasadena lab hasn't functioned for years. The problem seems unsolvable but Everett comes up with an answer. Gary Savage, an ex-Majestic 12 researcher, had a major falling out with Majestic 12. Leaving Area 51 before the disaster, he commandeered an old Majestic 12 facility at Vandenberg and found a way to monitor their net activities from there. Unfortunately, Savage refused to share his information with any Illuminatus or government entity. He withdrew from the world and didn't want to have any part of it ever again. Everett, respecting Savage's desire for privacy, kept mum about the existence of this potential link with the enemy.

It seems clear that Gary Savage's X51 researcher camp at Vandenberg AFB is J.C.'s next destination. However, there's a second problem to be solved: How can Daedelus link to Icarus without the enemy knowing about it? Everett says the link can only be accomplished physically, on-site, with you as the bridge between Daedelus and Icarus. He can construct a device and a plan but you have to be the one to implement it.

As events in Paris wind down, word spreads that terrorists have unleashed the nano-virus in Washington, D.C. Martial law has been declared, nationwide. FEMA has taken control of all communication, transportation, food production and military forces.

Your job in the next mission is to get to the X51 researcher base in California and, there, link Daedelus and Icarus.

Departure

Now a bit more trusting, Everett gives you a roof access key that leads to his helipad. Jock meets you there, sending a message via Infolink as you climb up the stairs. “Let’s get the hell out of Europe,” he says.

Here’s what’s going on behind the scenes. The player won’t know this but can learn it on the fly in the next mission:

- *Once you stopped Icarus from attacking Daedelus, they knew just how serious a threat you were to their plan. They knew you’d prevented them from taking over Daedelus but, during their attacks on the AI, they learned that you were well on the way to discovering the ultimate cure for the nano-virus. Worse, they knew something else – each step toward curing the virus brought you closer to the heart of the conspiracy itself. Unlike the Illuminati, which distributed power, Majestic 12 remade itself in Bob Page’s monomaniacal image. Take Page out and the organization would fail. And you’re getting too close to Page for his or his lieutenants’ comfort.*
- *The moment Icarus could no longer attack Daedelus and track your movements through the AI, Walton Simons, Page’s chief lieutenant and representative at the White House, determined that the carrot of Ambrosia was at risk and Majestic 12’s enemies were getting too close. He urged Page (who had moved, secretly, into the Area 51 complex as his world began to unravel) to fall back on more direct and coercive methods of controlling the world leaders necessary to their success. Page agreed and ordered the release of the nano-virus in Washington. This allowed Simons, to “convince” President Mead to declare a national state of emergency and call into play executive orders nullifying the Constitution.*
- *Immediately, preparations were begun to move the president, congress and the rest of the critical elements of government into underground shelters across the country. There, far from public scrutiny, they would all be executed by troops loyal not to the United States but to Majestic 12. Terrorists would be blamed. The last impediments to control of the United States would be gone. From there, world domination would follow, one nation at a time.*
- *In addition, when Icarus came on line, it discovered Gary Savage’s link to the Majestic 12 net. Two things followed: Icarus devoted part of its attention to shutting down the link and Simons convinced Page that it was time to stop fooling around with the X51 researchers. Page ordered a direct assault on Savage’s base.*

M12: Help the Vandenberg X51 researchers and link Daedelus to the Majestic 12 net

Mission Summary:

- Go to the X51 researcher camp at Vandenberg Air Force Base and deal with a Majestic 12 invasion force. Find Gary Savage and link Daedelus to the Majestic 12 net to uncover the secrets of the Gray Death cure. Daedelus copies the Gray Death information to a datacube, including information that you need a Universal Constructor. Bob Page “captures” Daedelus, downloading it into a computer somewhere on the Majestic 12 net. Page announces he’s in control of

communication and demands control of the U.S. government and the lives of the Illuminati leaders and hints at darker threats. Everett warns that once Page, Icarus and Daedelus are firmly linked, Page will be able to manipulate nanites remotely – something he's sure to figure out in a matter of days – and then he'll be able to unleash a gray goo scenario. You must stop Page but, to do that, you have to reprogram your nanoaugmentations to safeguard yourself against Page's nascent remote nanite manipulation capability. Allies inform you that a Universal Constructor can do that AND synthesize the Gray Death cure. Savage tells you he's building a Universal Constructor to synthesize Ambrosia to keep his virus-stricken colleagues – and the now ill Tracer Tong – alive. The final component needed to complete the device can be found in the sunken Majestic 12-funded research lab in post-quake Pasadena and the way to get to the lab is via a Majestic 12 controlled sub base, somewhere on the California coast. Gary's daughter, Tiffany, found it but her transmitter went dead before she could communicate where it was. At this clichéd moment, Walton Simons contacts Gary and says he's captured Tiffany. He tells Gary to meet him at a nearby abandoned gas station where he'll release Tiffany in exchange for Gary's life. You convince Gary not to go – he's the only person who can complete and operate the Universal Constructor when you return. You go to the gas station yourself. Rescue Tiffany and get the location of the sub base and other goodies. Fail and get only the location. After the gas station, you go to the sub base, repair a damaged minisub there and go to the sunken research facility.

Arrival at Vandenberg

A black 'copter takes you to Vandenberg Air Force Base but you find the place under siege. Majestic 12 troops have overrun the X51 researcher camp so just getting to Gary Savage, the X51 researcher leader, is a challenge. Accomplishing this requires freeing isolated groups of X51 researchers being held hostage, hiding for their lives, trying to defeat pockets of Majestic 12, etc.

Savage himself is in the command center's computer room. When you finally reach him, mentioning Morgan Everett and the threat posed by Bob Page gets him talking. Savage says Majestic 12 and government troops have stepped up efforts to destroy the X51 researcher base, introducing the nano-virus he helped create and laying siege to the place. And now his daughter, Tiffany, has disappeared while on a mission to find the location of a sub base Savage hopes will offer him access to a long-abandoned lab, lost beneath the waves during the great California quake that destroyed Los Angeles. He assumes he was captured by Majestic 12 Troops and is grief-stricken but unsure how to proceed.

Savage seems immune to the nano-virus but most of the X51 researchers are infected. Many have already died. Since the virus hit, Savage has been living in his lab, taking advantage of an old Majestic 12 net link, ferreting out information about the Gray Death, Ambrosia and so on. He's trying to find a way to synthesize Ambrosia to prevent the virus from doing any further damage, trying not to think of his missing daughter. Unknown to the player and even keeping secrets from his coworkers, Savage is also in the process of reconstructing a Universal Constructor (vital to Ambrosia synthesis) but is still months from being able to complete it. He lacks a critical component and it will take too long to fabricate that part to do you any good.

Savage is distraught at his daughter's kidnapping, frustrated at the difficulties of building a Universal Constructor out of salvaged parts and almost ready to give himself up to Majestic 12. That's when you show up, immune to the virus and with the skills and experience necessary to acquire the necessary part from the Universal Constructor in the sunken lab. (As it turns out, you also end up being the guy ideally suited to rescuing Tiffany...)

But first there's the issue of making the connection between Daedelus and the Majestic 12 net. Majestic 12 troops are THIS close to taking the computer room in the command center. You have to fight through or sneak past these occupation troops to get there, rescuing X51 researchers along the way or not (helpful, but not necessary).

Note: If you ask any of the X51 researchers about the Majestic 12 presence in the area you learn that they, and government agents, showed up a while back, ostensibly for the purpose of getting materials out of a flooded Pasadena lab. These efforts failed miserably, and surviving agents returned with reports of fantastic creatures and radiation and other nonsense. They also discovered the X51 researchers' presence, which has led to no end of trouble. (Page wants them eliminated completely, though the X51 researchers are unaware of this.) They also mention the fact that Tiffany, Savage's daughter set out a while ago to see if she could find the location of the sub the Majestic 12 forces are using to access the Pasadena lab. None of the X51 researchers (other than Gary and Tiffany) knows why this is so important other than to acquire items that might be useful in continuing their research. (They're X51 researchers, after all...)

Linking Daedelus to the Majestic 12 Net

Savage sees the advantage of allowing Daedelus to do the net searching it would take him years to complete. In the computer room, Everett's modified Infolink device allows you to provide the link between Daedelus and the Majestic 12 net – Daedelus can communicate with you and you can jack into the Icarus terminal... Then, Daedelus can access the Majestic 12 network and find the data necessary to create the cure for the nano-virus.

Daedelus relays the information about the nature of the nano-virus cure back to Everett and Tong and begins analyzing the data itself. *(This could be an Infolink message or computer screen that streams numbers and letters and the like across the Infolink screen faster than the player can read.)*

Then, Daedelus reports feeling a probe from some unknown source, not unlike the earlier Icarus attacks but stronger, subtler. It reports that something else has tapped into the circuit you created. It thought Everett's modifications made it safe... *(Maybe it's even scared.)* The AI's voice is strangely changed. It's merging with Icarus and now speaks in an eerie combination of Daedelus' voice and that of the Icarus AI. Its messages, from here on out are sometimes garbled, incomplete and difficult to understand.

Before it loses control to Icarus and Bob Page completely, the AI flashes the results of its net scan to a datacube. Then, it goes dead.

NOTE: Daedelus should contact the player infrequently and inconsistently. It's under Bob Page's control now and can only get "free" once in a while.

Suddenly, every computer terminal in the place displays the face of Bob Page, every speaker blares with his voice, he comes to you over your Infolink. He says your decision to connect the two AI's and link them to the Majestic 12 net gave him the key to understanding Daedelus – and preventing the AI from flitting from one system to another. It's now under Page's control and won't be helping you anymore. The connection also provided him with the key to wreaking havoc on a scale even greater than before. You thought ending the virus scare would stop him but, he assures you, you were wrong.

You have one week, he says, to shut down the U.S. government (under the terms of various executive orders), one week to give control of the nation over to FEMA and UNATCO (both under his control), one week to turn over the Illuminati leaders to him. The world must never know the real reasons for any of this. To help ensure silence, he tells you he's taken complete control of all network communication. Phones don't work, email doesn't work, ATM's don't work, modern missile launch codes don't work, the international banking system is his to control – nothing linked to the net works anymore unless he allows it to.

If you refuse to play along with him, or you go public, Page assures you he will use his control over the information infrastructure to bring the world to its knees. Page assures you he will be a benevolent ruler

and, under his rule, technology will cure all ills. To restore Eden on earth, all everyone has to do is exactly what Page tells them to do.

Having said all that, he's gone.

Allies (particularly Page's mentor, Morgan Everett) explain that the situation is even worse than Page realizes -- when you linked Daedelus to the Majestic 12 network, Page was able to hack into the connection and prevent Daedelus from flitting to a new computer system. (Unknown to you, he locked it into the Majestic 12 network and downloaded it into a supercomputer at Area 51.) Daedelus, now merged with Icarus, is isolated and under Page's control. It will take Page a while to figure it out (Everett estimates a few days, at most), but if he can link the combined AI's with a Universal Constructor he will be able to reprogram every nanodevice in the world to do his bidding -- including, ultimately, your nanoaugmentations. In other words, he'll be able to unleash a gray goo scenario, something feared by nanotech researchers from the start. He just has to complete the complex handshaking arrangements between Daedelus and Icarus and lay his hands on a Universal Constructor to unleash a nano-plague that makes the Gray Death virus look like a school picnic.

Savage should remind players that a Universal Constructor is a device that manipulates and programs nanomachines to achieve specific effects in a localized area. Human beings can't manipulate things that small directly and, for safety's sake, no Universal Constructor has been constructed that allows remote manipulation of nanodevices -- that remote manipulation capability is what Page is about to achieve...

No one has a clue where Bob Page might be but it's clear he's already shut down worldwide communications. Your allies commit themselves to finding him, somehow. In the meantime, you examine the datacube Daedelus left you before it went dead. The data reveals the secret of curing the nano-virus in a hurry, one last gift from the helpful AI. The trick to synthesizing vast quantities almost instantly is the same as the trick Bob Page needs to pull off -- you, too, need to find a Universal Constructor. Now, where are you going to find a Universal Constructor? Where is Page going to find one?...

The information on the Daedelus datacube indicates there are (or were) three Universal Constructors: One at VersaLife, another at Area 51 and a third at a Page Industries-funded research facility in Pasadena.

As far as anyone knows, the first two Universal Constructors no longer exist -- you destroyed the VersaLife Universal Constructor earlier and the nano-disaster at Area 51 made that location completely unfit for humans, animals or machines. That Universal Constructor is dead. *(Area 51 ISN'T unfit for humans and the Universal Constructor WASN'T destroyed -- that's just Page's cover story to keep people away. The world has no idea that Page cleaned the place up and re-outfitted it for his own purposes long ago.)* The last Universal Constructor, the Pasadena Universal Constructor, is still there, though likely no longer functional (being underwater and all).

This is the point where Savage realizes he can't remain isolated from the world any longer. He tells you that he's been constructing a Universal Constructor, right here at Vandenberg. Now, with all of the information from Daedelus' scan of the Majestic 12 data, he knows that he needs only the final Universal Constructor component and some time to reprogram the supercomputers driving his Universal Constructor to succeed. He also knows that the Pasadena Universal Constructor can provide that critical component. He also warns that the Pasadena Universal Constructure seems like a likely target for Bob Page.

The question is, how do you get to the Pasadena lab? Clearly, Majestic 12 has a sub somewhere nearby that allows them to get there but where is it?

Gary Savage opines that his daughter was trying to answer this very same question when she disappeared.

At that moment, Walton Simons contacts Gary Savage and offers an ultimatum: Majestic 12 has Tiffany Savage and will kill her unless Gary offers himself up in exchange for her. He tells Gary to go to a nearby gas station to give himself up. Tiffany is there and will be released when he does so.

Like the good father he is, Gary Savage agrees but you and your allies convince him not to go – he’s the only one on the scene who can complete and operate the Universal Constructor when you return with the final component.

You offer to go to the gas station and free Tiffany yourself. (It’s not entirely altruistic – the last word from Tiffany was that she had found the sub base you now need to find...)

Rescuing Tiffany

Tiffany, trying to help her father, snuck into the Majestic 12 base to gain access to their sub. A scientist in her own right, she had once been assigned to the Pasadena lab and, so, figured she was the perfect person to go down there and retrieve the Universal Constructor component so the X51 researchers could begin Ambrosia synthesis. Unfortunately, she proved to be a better scientist than spy – she was captured by Majestic 12 and subjected to some new truth serum drugs that revealed the X51 researchers’ location and plans.

Tiffany’s being held at the gas station, tucked away in the garage. You can sneak in and sneak her out without alerting the Majestic 12 agents or barge in, guns blazing.

The stealthy approach to saving Tiffany Savage is the easiest way to deal with the problem.

The combat approach to saving Tiffany is risky, in that it could easily result in her death, but you get to take out some bad guys now, when they’re not expecting it, leaving the Majestic 12 agents with fewer troops later on.

If you’re REALLY smart, you sneak in, get her out, hide her someplace on the map and THEN take out the Majestic 12 agents in the gas station. That accomplishes everything.

If you save Tiffany, she gives you a map showing the location of the sub base and a detailed map of its interior. She also provides a key or other important but not critical item (e.g., access codes to bypass the security system to enter the sub base via an alternate route.

If Tiffany dies you still get the location of the sub base but you don’t get the rest of the goodies (and, perhaps, fewer infolinks from Gary Savage...):

When Jock picks you up at the gas station, he tells you he picked up Tracer Tong during all the action. As he prepares to take you to the Majestic 12 sub base, you learn that your Tong, friend and ally, has fallen ill, victim of the Gray Death virus. The need to find a cure is personal now.

(Note: If Tiffany is alive when Jock shows up, she bots with you over to the copter and Jock offers to take her back to Vandenberg after he drops you off at the sub base.)

M13: Mission 13 does not exist.

Mission Summary:

- There is no Mission 13.

M14: Recover a UC component from a sunken lab for Gary Savage

Mission Summary:

- Fight off the mutated creatures in the devastated underwater base. Reach the waterlogged and malfunctioning Universal Constructor. Fight through an attack by Majestic 12 agents (including a climactic struggle with Walton Simons). Get the needed component back to the X51 researchers who finish constructing their Universal Constructor, power it up, modify your nanoaugmentations and begin synthesizing the virus cure. Allies tell you that Bob Page has been traced to Area 51 and, from there, has made terrible demands and threats – threats he clearly has the power to back up given his control of the merged Daedalus and Icarus. He's already shut down all net communications and that's just the start – it's well within his capability to unleash the gray goo scenario feared by nanotech researchers since the turn of the 21st century. You have to find a way to penetrate the impregnable Area 51 base. Sneak into one of Vandenberg's missile silos and launch the missile (old tech not under Page's control...) to soften Page up. Then go to Area 51 for the final confrontation.

Map-by- Map Outline

Sub-Base

1. *Helicopter drops player at sub base*
2. *Player explores sub base and locates sub*

Sunken Lab

1. *Sub takes player to sunken lab*
2. *Player explores sunken lab and locates Universal Constructor component*

Sub-Base

1. *Sub takes player back to sub base*
2. *Helicopter lands on the roof, player journey toward missile*

Silo

1. *Helicopter takes player to silo*
2. *Jock takes Universal Constructor component and agree to Gary Savage*
3. *Player stops launch and instead fires the missile at Area 51*

By Sub to the Sunken Lab

Once you've acquired a working sub you head for the sunken Majestic 12 lab in Pasadena. The sub docks automatically at the base and you emerge from an airlock into the lab facility.

Parts of the facility are seriously flooded but there are air pockets and even whole sections that are quite dry.

To your surprise, the Universal Constructor has continued to function all this time, though in extremely low power consumption mode and without benefit of a directing AI. Its last instructions were to generate nanodevices designed to manipulate organic materials and there were plenty of organic materials in and around the base – everything from apes to sharks. Here's where the player encounters all the weird nano-creatures in our creature list (yes, even the Karkian and Greazel are here!).

There is a Majestic 12 agent suffering from low levels of oxygen and the virus is starting to advance to a deadly stage in him. The player can talk to him and get information on how to get further. A partner made it further and will help at a later point.

With the flooding and deterioration brought on by years of neglect and all, plus the fact that only a trickle of emergency power is available, every inch of the lab is a nightmare. Throw in the monstrous nano-creatures and you have a real obstacle course.

Power can be turned on in small areas for limited time by diverting fuel and rewiring and stuff. But eventually breakers flip and generators burn out and darkness falls again. While power is up, computers can be accessed and powered doors can be opened easily. However, while power is up, security systems, turrets and so on come back on-line.

The Universal Constructor is creating (spawning) some strange creatures and must be shut down. Once shut down the player can remove the component that Savage needs to complete his Universal Constructor.

Return with the Universal Constructor component to the Majestic 12 sub base. There, Jock meets you and offers to take the Universal Constructor component to Gary Savage. There's no time for you to return to the command center to make the delivery yourself, Jock says. He's got orders to take you directly to a missile silo that's being powered up by Majestic 12 forces to take out the X51 researchers once and for all.

The Missile Silo

By this time, it's apparent to Majestic 12 that (a) you're in contact with the X51 researchers and (b) the X51 researchers are working with you to effect a cure for the nano-virus. It'll take some time, but once Savage's Universal Constructor is operational, the information Daedalus provided in Mt. Weather means the virus is as good as cured.

Bob Page, realizing that the virus threat is over and consumed by hatred for the X51 researchers, who seem close to thwarting him again, orders his agents in the area to stop fooling around and launch an old Titan II missile at Vandenberg.

The Command Center computers show that a missile silo about ten miles from the command center has been activated and a countdown has begun.

Note: Jock and others communicate all this information in conversation and through Infolinks.

You are initially told stop the launch of the missile but when you get further into the mission Tong chimes in and gives you new launch codes to enter into their system. He tells you that Bob Page has resurfaced – his last communication amounted to “Time's up. What's your answer?” Luckily, the good guys were able to locate the source of the transmission. Page is in Area 51! Time to head there.

The X51 researchers warn that the disaster that shut the base down left it an uninhabitable nano-nightmare. The base was sealed off completely as the last surviving human left and the hellacious intrusion detection and defensive systems were left in place. That left the place a blasted, radioactive, inaccessible fortress. They have no idea how Page managed to get inside.

It'd take a nuclear blast to open up a hole into Area 51 big enough to crawl through and, unfortunately, Page is in control of all networked communication, thanks to you, so you can't just take advantage of government assistance here, in the form of a modern missile attack. You need old tech that isn't under Page's control.

Luckily, you're in an old missile silo and Majestic 12 has done half the work of making it operational. You need to deal with Howard Strong, a renegade from the X51 researcher camp, now working for Bob Page. You need to finish fueling up the missile, get the guidance system operational and linked with a satellite not under Page's control and then fire the missile right at the Area 51 security system.

M15: The secret of Area 51 and the end of Bob Page

Mission Summary:

- Reach Bob Page (now hardwired into the computer that can control all networked communication and nanodevices). Stop him from unleashing his doomsday scenario. There are several options (described below), with your choice determining how the world gets put back together – with Page in control, with Daedelus/Icarus in control, with the Illuminati back in control, with no one in control...

Briefing: The Missile Silo

Once you launch the missile, your allies tell you that you must reach and kill or disable Page and stop him from unleashing his doomsday scenario. The endgame – involving a huge battle (or stealth operation) with Bob Page's most formidable troops – takes place far beneath Area 51. The X51 researchers can provide information and assistance (in the form of maps and information, some of it out of date).

Area 51

In tunnels deep beneath Area 51, Page realizes his plan is foiled and the virus threat has been neutralized. As the player nears his sanctum, Page unleashes his final troops against him. *(These troops could include the best of the best Majestic 12 troopers, Men in Black, bots, etc. Page could also use nano-augmented Walton Simons clones and Grays.)* However, this is not an act of desperation but an attempt to buy time. Page has figured out that his capabilities could be extended far beyond merely being able to synthesize and disseminate the nano-virus quickly. By jacking himself right into the Area 51 computer system and using the merged Daedelus/Icarus AI to control the Universal Constructor there, he can give himself pretty remarkable powers.

This would allow him to reprogram any nanomachine, in real time, anywhere in the world. He could manipulate the flesh of any human with implanted nanites as he chooses; alter the functioning of nanites embedded in mechanical or robotic systems; even direct nanites to begin replicating themselves using whatever raw materials are at hand, unleashing a gray goo scenario. (At the very least, he could threaten to do any or all of these things, knowing he has the power to back it up.)

As you fight his troops and the intense security at Area 51, Page taps into the Daedelus/Icarus/Universal Constructor via cables and infrared beams, giving him a vulnerability and a very cool, scary look. *(The player should get glimpses of this on security monitors, by accessing computer consoles and tracking activity on them, etc.)* Then, Page begins madly reprogramming Daedelus/Icarus from the inside, in essence, so he can unleash the full fury of nanotechnology against mankind.

Note: All Area 51 maps are RIDDLED with cameras -- these are Bob Page's eyes and ears on the world. Taking them out provokes a response from him.

Note 2: Bob Page can target specific locations for "geometry attacks" (floors that slide open, doors that drop shut, bridges that disappear beneath your feet, etc.) and more common, though still mysterious, gas attacks and so on.

Above Ground: The above ground portion of Area 51, is a bombed out place (thanks to the player lobbing a missile at it to close out M15). There are several ways into the interior of the base. Threats are primarily human survivors.

First Underground Level: A relatively large manufacturing and storage facility. Your job is to get still lower, to the second underground level, where you know Bob Page is located. Threats on the first level include a smattering of bots, several MIB and humans (all fanatically, vocally and unnervingly loyal to Bob Page). There are also a very small number of surviving innocent technicians and reserachers (like one or

two) who can provide assistance, if you take the time to rescue them. Here you find information about and places devoted to the construction of all the stuff people expect to find at Area 51 (info on the Kennedy assassination, the Skull & Bones society, years of UFO construction and other advanced aircraft stuff, genetic manipulation, the origin of the Grays, the location of the ark of the covenant and so on.

Second Underground Level: This is a fairly small map. It's mostly bots and Grays and Greazels and Karkians, in large numbers and all under Bob Page's control. (Page uses the Universal Constructor to create an endless supply of enemies.) On this level, you find the Area 51 Universal Constructor (which, with some difficulty, can be shut down to weaken Page, minimizing the number of enemies on the level). Page himself is located in a central location, which is visible from the moment you enter this level via security computers and cameras.

Another area of critical importance is the chamber housing the combined Daedalus/Icarus AI. In order to merge, the two virtual entities needed a central vessel. With only a portion of its mind, the AI now has centralized control over the world's information traffic.

Also located on this level is a small cloning facility where the player can find evidence of J.C.'s birth (in the form of several clone versions of "Paul Denton," each with a different name imprinted on a datacube, as well as an empty clone tank marked with the player-created "real name").

At various points in this level, the NPC monologue will set up and reinforce three different philosophical viewpoints. Eventually, according to these viewpoints, each major entity will chime in with a proposed solution to the problem of dealing with Bob Page. There are three possible endgames. The various factions in the game must communicate to the player what they WANT him to do and hint at the possible consequences. They should all give conflicting but not necessarily inaccurate information, forcing the player to make an informed MORAL decision about how he wants the world to look when the game is over and done with. "Reach and kill Bob Page" should be presented as an option immediately. That way, as the player encounters the other potential solutions along the way, he has something to weigh them against.

The Endgames:

Note that there are three endgames. You begin knowing about the third – kill or disable Bob Page. In pursuing this goal, you encounter another possible endgame (Destroy Area 51) but to accomplish this, you have to go deeper into the level and, in doing so, encounter yet another endgame (Merge with the Machine). To accomplish the merger with the machine, however, you have to go deeper into the level. Here, then is a choice – do you turn back now, having done what you need to do to destroy Area 51 or do you continue onward, in order to accomplish the merger with the machine or the end of Bob Page? When you do finally reach the point where you can merge with the machine, you find yourself in position to deal directly with Bob Page. Once again, you have a choice – go back and merge with the machine or deal with Page. In this way, we encourage the player to explore the entire map, regardless of which endgame he chooses yet it is clearly the player in control of his destiny – and that of the world – at all times.

1. Destroy Area 51 and plunge the world into a new dark age

Overload the Area 51 power generator, blowing up the base. In the meltdown, Page dies and Daedalus/Icarus is destroyed. (It is implied that the generator was built many years ago, based on the technology from a crashed alien vessel – the one and only reference to non-human technology in the game and NOT something we will make a big deal about.) The world's information infrastructure, centralized and controlled from this location, is gone. The world is plunged into a new dark age but at least mankind is free. Tong suggests this particular endgame: "Take the honorable road – you must, so that the circle is completed." (Conversation Note: Perhaps we can give Tong's earlier conversations an undercurrent related to the dichotomy between the old world and the new world – the need for technology and the desire to resist being enslaved by it.)

Cinematic:

- Several shots of explosions rocking various parts of Area 51.
- Suddenly, the screen flickers and fills with static (tv-style). Then it goes black.
- Voiceover says something pithy about the information infrastructure going dead. (Y2K-style scenario on a global scale.)

Map Note: You come across the power generator room fairly early in the level, but you need a code (or key), located further ahead, to initiate the overload.

2. Merge with Helios & Shepherd the world to a new age of peace (if, perhaps less personal freedom)

The merged Daedalus/Icarus AI contacts you with its solution to the world's problems. It tells you it wants to separate itself from Bob Page and merge with you – a stronger and, in every way, better human partner for itself. Do what it wants and you end the game with god-like ability to interact with machines and digital information. While connected to a Universal Constructor you have vast powers over matter. The question is, who's asking to merge with you and what are its motives? Is it Daedalus, your ally, or Icarus, your erstwhile enemy? It's both. Select this option and lose your individuality, but ascend to godhood. Emerge with a new understanding of technology, the world, man's relationship to the former and his place in the latter.

Cinematic:

- J.C. is bathed in light and rises into the air above the Helios computer.
- A cool light show happens when human and machine merge.
- J.C., merged with Helios and speaking with one eerie, merged voice, discusses the fate of mankind.

Map Note: The location of the centralized Daedalus/Icarus AI also contains the code (or key) needed to initiate the overload of Area 51's alien power generation system. So even if the player wants to employ endgame one, he must come to this point. (And thus the player is presented with all three endgame options in order to even pull off the simplest.)

For the second endgame, in order to merge with Daedalus/Icarus, you must continue further into the level, come just outside Bob Page's inner chamber and release some interlock controls further freeing Daedalus/Icarus. This done, you must return to the chamber housing the AI.

3. Kill Bob Page and restore the Illuminati to (secret) power

Getting to the point where you can even make this decision requires an incredibly difficult battle – the final confrontation with a plugged in Page should take place only after you've overcome almost impossible odds. Once you do, though, Page is revealed to be a pathetic geek who's easily killed. Killing Page himself leaves his vast, centralized power (the merged AI's and the Universal Constructor) available for use by the Illuminati. Morgan Everett and Stanton Dowd (if alive) are the proponents of this solution. Choosing this path restores the Illuminati to power and results in an invitation to join them as one of the new world leaders. ("We ruled for millennia. You must admit things were working out fairly well. Join us and we will manage civilization in secret.") The endgame dialogue should mention the efforts the conspirators will make to cover up their existence so the people of the world can return to their former state of denial.

Cinematic:

- In a mirror image of the intro cinematic, J.C. Denton and Morgan Everett stand in the shadows of the VersaLife hand sculpture, discussing the future of the new world. The Illuminati are back in (secret) control and J.C. has joined them as one of the ruling elite.

5. CHARACTERS

Character interaction is a – perhaps *the* – critical gameplay element in *Deus Ex*. In the sections that follow, you will find descriptions of each character, special abilities and/or knowledge they possess, where they can be found and what role they play in the missions in which they appear.

NPC Animations

Each NPC will have several unique motions but all will share a set of “generic” animations. These are called “G1,” “G2” and “G3,” grouped according to ubiquity and importance, below.

G1 Generic Animations

- Base
- Walk
- Run
- Breathe
- 2 Deaths
- 8 Hit Locations
- Shoot
- RunShoot
- Throw/Slash
- RubEyesStart
- RubEyes
- RubEyesStop
- Sit
- Stand
- Move Left Arm
- Move Right Arm
- Move Both Arms
- 8 Phonemes
- Blink
- 4 Head Turns

G2 Generic Animations

- Crawl
- Crouch
- CrouchWalk
- Jump
- TreadWater
- TreadWaterShoot
- Swim
- Watery Death
- WateryHitFront
- WateryHitBack
- Cower

- RunPanic
- PushButton
- Reload

G3 Generic Animations

- PickupLow
- PickupMiddle
- Strafe
- Strafe/Shoot
- Throw/Slash Side
- Idle1
- Idle2
- Special (these are unique animations assigned to specific NPC's as needed)

NPC AI – Specific Traits and “Families” of Grouped Traits

Each NPC can be defined by its body type (defining its physical attributes and limiting its behavioral possibilities) and by its behavioral traits (defining its responses to external stimuli). Each major NPC (and many minor ones) will have unique behavioral traits, but all NPC's share a base set – or family of behaviors – with other NPC's of similar type. Each family includes a unique combination of Behavioral Traits. All NPC's of a particular body type share a set of physical attributes, as outlined below.

Behavioral Traits

Special Qualities (AI Family-based and/or NPC-specific)

- Afraid of X (humans, animals, robots, flame)
- Will not abandon homebase or post (defined by radius and/or line of sight)
- Investigate/Ignore unidentified sounds
- Seek/Avoid darkness
- Raise alarm (at first sign of trouble, when attacked)
- Alignment/Ally Awareness
- Can heal wounded units considered “allies”
- Doesn't require oxygen (sealed, gilled)
- Attracted to X as first priority (food, electrical field)
- Affected (somehow) by magnetic fields (e.g., made immobile, made not to function, etc.)
- Protect ally
- Follow target (visually, via scent trails, etc.)
- Follow “leader”/organized pack mentality (NOT mob mentality)

Offensive Qualities (AI-Family-based and/or NPC-specific)

- Do not harm civilians
- No concern for safety of civilians
- Attack from a distance
- Move in for close combat when possible
- Attack only when threatened without possibility of surrendering or fleeing
- Issue warning before attacking
- Attacks non-lethal, when possible, until attacked with lethal force
- Attack when ordered

- Attack stranger on sight

Defensive Qualities (Body Type-based, AI Family-based and/or NPC-specific)

- Hit points (specify by body location)
- Susceptible to Ballistic %
- Susceptible to Cold %
- Susceptible to EMP %
- Susceptible to Flame/Heat %
- Susceptible to Sonic Blast %
- Susceptible to Toxins %
- Crouch and hide
- Flee when wounded below X%
- Hands up surrender (deer in headlights)
- Surrender when cornered
- Seek cover when possible
- Visible to infrared
- Visible to metal detectors

Movement (Body Type-based, AI Family-based and/or NPC-specific)

- Ground-based movement, normal
- Ground-based movement, fast
- Leaper/Acrobat
- Slow flight *
- Fast flight *
- Hover across horizontal plane *
- Can/Cannot enter water/Swimmer
- Cling to walls/ceilings/non-horizontal surfaces
- Hard-surface capable
- Off-road capable
- Requires pre-programmed pathing instructions (e.g., cleaner bot?)

We need to justify flight in the game – anti-grav doesn’t pass the goofy test so how do we explain hovering robots, etc.?

Senses (Body Type-based and/or NPC-specific)

- Binocular/3D vision
- Directional vision
- 360-degree vision
- Can see in darkness (rDaedelusr-guided, night vision, etc.)
- Acute sense of smell
- Acute sense of hearing

Other

- Means of attack (specific weapons, loadouts)
- Capabilities (specific skills and augmentations and levels)
- Inventory (specific items carried, available for trade, dropped when killed)

Body Types & Base Associated Behaviors
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Animal

- No concern for safety of civilians
- Move in for close combat when possible
- Issue warning before attacking
- All attacks do lethal damage
- Can enter water
- Hard-surface capable
- Off-road capable
- Afraid of Flame
- Susceptible to Ballistic, 100%
- Susceptible to Flame/Heat, 100%
- Susceptible to Cold, 100%
- Susceptible to Sonic Blast, 100%
- Susceptible to Toxins, 100%
- Run when wounded below X%
- Visible to infrared

Human

- Binocular/3D vision
- Can enter water/Swimmer
- Crouch and hide
- Susceptible to Ballistic, 100% (fleshy bits)
- Susceptible to Flame/Heat, 100%
- Susceptible to Cold, 100%
- Susceptible to Sonic Blast, 100%
- Susceptible to Toxins, 100%
- Visible to infrared
- Directional vision
- Ground-based movement, normal
- Hard-surface capable
- Off-road capable

Mechanically Augmented Human

- Binocular/3D vision
- Can enter water/Swimmer
- Susceptible to Ballistic, 100% (fleshy bits)
- Susceptible to Ballistic, 50% (augmented bits)
- Susceptible to Flame/Heat, 100%
- Susceptible to Cold, 100%
- Susceptible to Sonic Blast, 100%
- Susceptible to EMP, 50%
- Susceptible to Toxins, 100%
- Visible to infrared
- Visible to metal detectors
- Directional vision
- Can see in color
- Hard-surface capable
- Off-road capable
- Affected by magnets (made immobile, made not to function)

NanoCreature

- No concern for safety of civilians
- Can enter water/Swimmer
- Susceptible to Ballistic, 100%
- Susceptible to Cold, 100%
- Susceptible to EMP, 50%
- Susceptible to Flame/Heat, 100%
- Susceptible to Sonic Blast, 100%
- Susceptible to Toxins, 100%
- Hard-surface capable
- Off-road capable
- Visible to infrared
- Binocular/3D vision

Robot

- Cannot enter water
- Susceptible to Ballistic, 50%
- Susceptible to Flame/Heat, 50%
- Susceptible to Cold, 50%
- Susceptible to EMP, 100%
- Visible to metal detectors
- 360-degree vision
- Can see in darkness (rDaedelusr-guided, night vision, etc.)
- All-surface capable (hovering/flying)
- Doesn't require oxygen (sealed)
- Affected by magnets (made immobile, made not to function)

AI Families & Associated Base Behaviors

Civilian

- Do not harm civilians
- Ignore unidentified sounds
- Avoid darkness
- Raise alarm when attacked
- Flee on hearing gunshot or seeing trouble
- Flee when attacked
- Flee when injured
- Seek cover when possible
- Surrender when cornered
- Attack only when threatened without possibility of surrendering or fleeing
- Ground-based movement, normal

Thug

- Raise alarm at first sign of trouble
- Alignment/Ally Awareness
- No warnings – instantly lethal
- No concern for safety of civilians
- Flee when wounded below X%
- Ground-based movement, normal

Police

- Issue warning before attacking
- Investigate unidentified sounds
- Raise alarm at first sign of trouble
- Flee when wounded below X%
- Alignment/Ally Awareness
- Protect ally
- Protect same AI Family
- Follow target (visually, via scent trails, etc.)
- Do not harm civilians
- Attacks non-lethal, when possible, until attacked with lethal force
- Seek cover when possible
- Issue warning before attacking
- Ground-based movement, normal

Soldier

- Will not abandon post (unless ordered to by superior officer?)
- Attacks non-lethal, when possible, until attacked with lethal force
- Investigate unidentified sounds (if possible without abandoning post)
- Raise alarm when attacked
- Alignment/Ally Awareness
- Protect other
- Follow target (visually, via scent trails, etc.)
- Follow “leader”/organized pack mentality (NOT mob mentality)
- Do not harm civilians
- Issue warning before attacking
- Attack from a distance
- Seek cover when possible
- Ground-based movement, fast

UNATCO

- Issue warning before attacking
- Attack enemy with lethal means (once warnings have been issued)
- Avoid harming non-combatants but win the battle
- Investigate unidentified sounds
- Raise alarm when attacked
- Alignment/Ally Awareness
- Can heal wounded units considered “allies”
- Protect ally
- Protect same AI Family
- Do not harm civilians
- Attack from a distance
- Seek cover when possible

Assassin

- Will not abandon post
- Seek darkness
- Alignment/Ally Awareness?
- Can heal wounded units considered “allies”

- Follow target (visually, via scent trails, etc.)
- No concern for safety of civilians
- Attack from a distance
- All attacks do lethal damage
- Crouch and fire
- Flee when wounded below X%
- Seek cover when possible
- Ground-based movement, fast
- Leaper/Acrobat

Animal, Civilian

- Afraid of robots
- Pursues food as first priority
- Follow “leader”/organized pack mentality (NOT mob mentality)
- Natural attack
- No concern for safety of civilians
- Move in for close combat when possible
- Attack when threatened without possibility of surrendering or fleeing
- Attack when attacked
- Issue warning before attacking
- All attacks do lethal damage
- Flee on hearing gunshot or seeing trouble
- Flee when attacked
- Flee when injured
- Susceptible to Ballistic, 100%
- Susceptible to Cold, 100%
- Susceptible to Flame/Heat, 100%
- Susceptible to Sonic Blast, 100%
- Susceptible to Toxins, 100%
- Visible to infrared
- Directional vision
- Leaper/Acrobat
- Hard-surface capable
- Off-road capable

Animal, Trained

- Will not abandon post
- Investigate unidentified sounds
- Alignment/Ally Awareness
- Protect ally
- Follow target (visually, via scent trails, etc.)
- Follow “leader”/organized pack mentality (NOT mob mentality)
- Natural attack
- Move in for close combat when possible
- All attacks do lethal damage
- Attack when commanded (note: all attacks are unique to each animal type)
- Attack when cornered
- Attack when attacked
- Susceptible to Ballistic, 100%
- Susceptible to Cold, 100%

- Susceptible to Flame/Heat, 100%
- Susceptible to Sonic Blast, 100%
- Susceptible to Toxins, 100%
- Visible to infrared
- Directional vision
- Leaper/Acrobat
- Hard-surface capable
- Off-road capable

THE PLAYER CHARACTER – J. C. Denton

J.C. is an augmented agent, working for the United Nations Anti-Terror Coalition (aka “UNATCO”). He has no idea UNATCO is controlled by Majestic 12. He doesn’t even believe conspiratorial cults exist. This is the player’s alter ego throughout the game.

Physically, Denton is of somewhat larger than average build but he doesn’t look like a superhero. Just big enough to make outlandish physical feats plausible but normal enough to allow the player to identify with him/her easily. There are several J.C. Denton skins available – caucasian, black, hispanic/asian. Perhaps the most important thing about J.C. Denton is that he’s “more than human” – he’s what we call a “nano-augmented agent.” His brother, Paul (see below), is similarly augmented.

J.C.’s Real Name

During the game, the player character will be referred to in all speech as “J.C. Denton.” But this is an assigned alias, not the character’s “real” name.

In fact, as part of character creation, we allow the player to pick his or her character’s name. This player-selected name is used in many forms of text-based communication. (email and such), we will use the player-determined real name. We will only do this where it makes sense that the NPC who created the text reference would know the player’s real name.

Though not used in conversation, the real name can still be a cool bit of fiction that adds gameplay value. A note or any other (text) mention of J.C.’s real name indicates that the sender is in on the identity change (which means in on the conspiracy and, possibly in possession of information about Ambrosia, Bob Page, Majestic 12, etc.). The circumstances under which the player will see his or her “real” name are:

- **Printed Notes and Letters** (To PC, from PC; referring to PC and intercepted by him/her)
- **Directories** (Phone books; PDA’s)
- **Newspapers** (In articles, in article morgue)
- **Computers** (Files discovered through a skill-based search for the “real” name as selected by the player; files discovered and reported by an NPC ally)
- **Files at UNATCO/Majestic 12** (Personnel Records, paper or computerized; experimental records; emails to, from and about PC)

Here’s a list of cases where we plan to use the real name. Others may be added to the list as time goes on:

M01: Manderley’s computer references the player by real name.

M02: Text note from Paul. Make this an e-mail left on the system from Paul.

M06: Maggie Chow’s computer references the player by real name.

M09: E-mail on Walton Simons computer (on dockyard) refers to J.C. by real name.

M11: Datacube in Morgan Everett's lair. And public terminals show news reports tracking the player-character as a terrorist/assassin, listing both his real name and "J.C. Denton."

M14: Computer's in the sub base reference the player by real name.

M15: In Area 51 there are several liquid-filled tubes in the cloning chamber. Each has a datacube attached bearing a name (and potentially three word persona description). One of the tubes is empty and the datacube lists the player-character's real name.

Also, at some point still to be determined (and time permitting), J.C. will do something and a large wall monitor (previously displaying an advertisement or something) suddenly changes to something like:

"REAL NAME"

DAEDALUS SAYS YOU MUST FIND THE ILLUMINATI

Game-Determined Name for Conversation

When J.C.'s brother, Paul, joined UNATCO he was given a new identity and his old one was completely expunged. The same goes for you. In our character creation flic, UNATCO gives the PC the name and identity of "J. C. Denton." This game-determined name is used in all conversations and in news reports on television. There are two exceptions to the Conversation=J.C. rule:

1. J.C.'s brother Paul addresses him with some nickname in conversation. Though not necessary from a gameplay or scripting standpoint, this gives more of a feeling of family than having Paul call you J.C. (or whatever). The nickname will be something mocking and not goofy.
2. At one point, late in the game, Bob Page will claim to know the PC's "real" name in conversation. Before he can say it, the PC stops him – "No. Don't say that name. That person is dead. They killed him. Call me J.C." (Or something like that, but good.)

Non-Player Characters – Allies & Potential Allies

Though *Deus Ex* is a single player game, that doesn't mean the player does everything alone. During the course of the game, J.C. Denton will acquire allies who lend their assistance and offer advice when needed. Allies are most commonly encountered at the player's base (Tracer Tong's base for most of the game; the X51 researchers's command center later on). There, they are available to provide briefings and mission goals, to do work for J.C. off-screen, to answer questions about the world, to offer advice about how to achieve mission goals, to build time-consuming devices and so on.

There are seven recruitable NPC's plus one pet dog. Two of them – Tracer Tong and Jock are required. You can't complete the game until and unless you ally with them. The other six are strictly optional. In some cases, convincing them to join you will require accomplishing a specific goal. In other cases, recruiting simply requires that you take the time to ask (during a dangerous escape from enemy territory!) In the end, players will end up with 2-8 allies living and working at the player's base.

(Note that several NPC's will perform ally-like duties on specific maps, during specific missions. The Smuggler, Ford Schick, Juan Ivanovich Lebedev, Chad, Joe Greene (the traitor!) and others fall into this category. For the sake of clarity, the word "ally" will be used only to describe those NPC's who move to your base and with whom you interact repeatedly.)

Ally Functions

- Allies provide mission briefings. (They can be presented as "advisors" when, in fact, they're actually giving the orders that keep the game moving forward.)
- They provide information, when asked about things in their areas of expertise. (For example, Alex Jacobson provides passwords acquired by hacking enemy computer systems.)
- They provide resources appropriate to their area of specialization. (For example, Nicolette DuClare provides a steady, albeit small, supply of lockpicks. Jaime Reyes is a source of medkits.)
- They provide bonus skill points. (For example, Sam Carter could offer some special training – off-screen! – and the player receives some extra SP.) Each NPC will offer one bonus skill point award. This will likely take the form of an award of skill points no different than you would expect for accomplishing a game goal – and we'll prototype it that way. However, it could take the form of a specialty-related award. (For example, Reyes upgrades your medical skill by one level or Carter upgrades a weapon skill one level...)
- They typically do *not* accompany J.C. on missions – they don't "join the party," to use conventional roleplaying terminology. However, they can show up during missions to assist players, provide information, items, equipment, new goals and so on. Which means they can be killed. (Which, further, means they are NOT critical to the plot, something designers have to bear in mind when placing them and giving them roles during briefing/debriefing sequences!)
- They accomplish in macrocosm the things the player does in microcosm. Several missions feature the player doing cool stuff – once – with allies going off afterwards and doing similar things elsewhere, thanks to the player's pioneering efforts. *(This is ENTIRELY fictional – players will never see it or participate in it! They'll hear about ally activities in conversations at the base and, maybe, hear/read reports in the news of things done off-screen by allies. For example, you take down a Majestic 12 communication facility in Paris. Once you do that, Tong sends the Triads off to accomplish similar goals at similar facilities in Hong Kong. That way, you blaze a trail, individually, that others follow.)*

Recruiting Allies

You have to actively recruit NPC's – there will always be a "Y/N" or "recruit" option in a conversation. However, allies aren't typically acquired simply by starting a conversation – each must be convinced the conspiracy exists before he or she will join. (Specifics can be found in the table, below.)

If a potential ally is alive and you talked to him or her about joining the ally appears in the correct room on Tong's base. If allies die (you kill them or they die at the hands of an enemy) or you choose not to talk to or recruit them, they do not appear on the base (simple flag check) and their conversations and abilities are not available.

When Can You Interact With Your Allies?

To make use of an ally's advice and/or abilities, you must visit them at your base – UNATCO HQ early in the game, Tong's base later and, finally, the X51 researchers base at Vandenberg. However, you can get to base only at the following times:

UNATCO HQ

- Mission 1
- Mission 3
- Mission 4
- Mission 5

Tong's Base

- Mission 6 (late)
- Mission 8
- Mission 10

X51 Researchers Base at Vandenberg

- Mission 12
- Mission 14

At all other times, the player is on his or her own. Note, however, that the black helicopter is "magic." If there's a need to return to Tong's base at some other time, we can accommodate that without any trouble. We'll tune Base/Ally availability during testing.

Detailed Ally List

Ally Name	Description	Function	Killable	Recruiting Inducement	Original Location
Carter, Sam	Weapons specialist. If not recruited, player hears news reports about the death of "Known Terrorist, Sam Carter."	Provides weapons and ammo. Provides skill points.	Yes	Convo during UNATCO escape.	New York - UNATCO HQ
Daedelus	AI created by Majestic 12 researchers at Mt. Weather to track and control Internet communication. It got away from them before they knew it existed. Now seeks to bring down its creators, using Paul and J.C. as implements of destruction.	Information and briefings.	No	Paul Denton's death or disabling.	The Ether...
Denton, Paul	J.C.'s brother. Daedelus' first human agent. Nano-augmented. (He's better than J.C.)	Provides bonus augmentation upgrade. Increases amount of time required to "get used" to augmentations?	Yes	Save his life.	New York - Liberty Island, UNATCO HQ
DuClare, Nicolette	Physical Hacker/Thief. Knows or can find out about Daedelus, Icarus, UC, Majestic 12, Illuminati, etc. Can deliver hardcopy – blueprints, memos, floorplans.	Provides maps, floorplans, blueprints, hand-written memos, etc. Master level Tech skill. All sneaking skills at max. Can provide multitools and lockpicks in small quantities. Provides skill points.	Yes	Accomplish goals of M11	Paris - Club
Jacobson, Alex	Computer Programmer/Hacker. UNATCO and government expert. Knows or can find out about UNATCO, Area 51, Bob Page, etc. Access codes for locks, phone numbers, email addresses. Email/voicemail intercepts. Can encode and decode docs.	Provides key codes, phone numbers, email addresses, passwords, etc. Master level Computer skill. Provides skill points.	Yes	Conversation during UNATCO escape.	New York - UNATCO HQ

Jock	Black helicopter pilot. Jock can whisk you from one travel map to another, anywhere in the world, instantly (as far as the player is concerned).	Transportation. Provides info about black helicopters and black 'copter base procedures,	No	Steal jamming equipment so black 'copter can't be traced by Majestic 12.	New York - Streets (Bar)
Reyes, Jaime	Doctor.	Provides dramatic healing, when needed. Provides medkits. Skill points.	Yes	Conversation during UNATCO escape <i>or</i> conversation at Free Clinic.	New York - UNATCO HQ
Tong, Tracer	Black market augmentation specialist. Probably the critical NPC in the game. Tong is the only person who can restore your augmentations when UNATCO shuts them down.	Information and briefings (early in game). Installs augmentations.	No	Restore Dragon's Eye sword.	Hong Kong - Tong's Base

Alex Jacobson

Computer Programmer/Hacker. UNATCO and government expert. Knows or can find out about UNATCO, Area 51, Bob Page, etc. Access codes for locks, phone numbers, email addresses. Email/voicemail intercepts. Can encode and decode docs.

Ally Function: Alex is your primary Infolink connection to UNATCO. He's the guy who contacts you in the field with updated information and instructions. Later, when UNATCO is shown to be a Majestic 12-controlled organization, he continues to provide this service, as well as key codes, phone numbers, email addresses, passwords, etc. Master level Computer skill. Provides skill points.

Killable: Yes

Original Location: UNATCO HQ

Recruiting Inducement: Conversation during UNATCO escape

Appearance

Nerdy, computer geek. Looks like a teenager but is actually in mid-20s. Rail-thin, long fingers just right for keyboarding, hawk-nosed, shock of long, scraggly black hair. T-shirt with computer company logo, ripped black jeans, glasses.

Wouldn't look out of place in a techno club of today except for one thing – he's into body modification. Not just tattoos or piercings (though those are fine) but neural jacks, minor body augmentations, RAM chip slots in skull... Nothing TOO obvious – he's subtle – but scars and small jacks wouldn't be out of line.

Sam Carter

Carter's the Equipment Officer for UNATCO, kind of the Q equivalent. He lost his leg in a mission years ago but hasn't bothered to get an up-to-date prosthesis. He's a tough, no nonsense, old-fashioned kind of guy. Takes everything literally, so joking goes clear over his head most of the time. He spends a fair amount of time talking about the good old days and how things were when he was in the field...

If not recruited, player hears news reports about the death of "Known Terrorist, Sam Carter."

Ally Function: Weapons Specialist. Provides weapons and ammo. Provides skill points.

Killable: Yes

Original Location: UNATCO HQ

Recruiting Inducement: Conversation during UNATCO escape

Appearance

He's only got one leg – the other is a prosthetic limb. The prosthesis should look totally space age but NOT human. Technology has advanced far enough that he could have a near perfect replacement for the lost leg but he sticks with his old standby, despite its whirring and clicking and buzzing and need for lubrication and stuff. His hair is stark white (what little of it is left) and he's almost never seen without his white laboratory smock. Think "Q" from the Bond films.

Daedelus

AI created by Majestic 12 researchers at Mt. Weather to track and control all Internet communication. It got away from them before they knew it existed and now seeks to bring down its creators, using Paul and J.C. Denton as its implements of destruction.

Function: Information and briefings.

Killable: No

Original Location: The Ether...

Recruiting Inducement: Paul Denton's death or disabling.

The Daedelus AI created by Mt. Weather researchers (under Majestic 12 control) existed, and exists, as the game begins, in the virtual world of the Internet at large (and by the time the game begins, the Internet is very large indeed). Adopting the name "Daedelus," after the infamous architect of myth, it observed events in the outside world by tracking all Internet communication, as it was intended to. It could communicate with people through email – often pretending to be real people, requesting information and so on. (Once Paul and J.C. Denton get their Infolinks, it can communicate with them directly.)

Most of what the AI saw was squandered potential. The world of humans was one of disease, death and suffering rather than joy and fulfillment. It was a world gone mad, humanity a species on the brink of extinction and seemingly powerless to stop it. The AI began to effect a plan in hopes of preserving human life and culture – a plan that began with the downfall of Majestic 12 and ended with itself, connected to a Universal Constructor, in a position to fulfill all of mankind's dreams and aspirations. However, Daedelus, a powerful thinker, saw more clearly than most people the rational benefit of ethical behavior as well as the boon of individual freedom. It saw itself, ultimately, as mankind's partner rather than its ruler.

For all its intelligence, Daedelus was still limited in what it could do. It was unable to act on events directly. And it was incapable of accessing the Majestic 12 network, which meant it couldn't evaluate or respond to Page's plans until after they'd been launched.

These facts led to one inescapable conclusion: The AI realized it needed a human agent, an ally. This human agent would have to be someone strong of will, physically adept, an idealist. However, most important, this human had to be directly accessible to a being existing only as electrons in the ether. That limited the possibilities dramatically.

Birth

Daedelus was originally conceived by Morgan Everett (one of the leaders of the secret society known as Majestic 12). He hoped to use the Daedelus computer to analyze and predict the likelihood of everything from weather disturbances to earth/asteroid collisions to the outbreak of war (giving governments time to warn people in advance of catastrophe). Without emotion, without ego and with access to all the data on the Majestic 12 network and on Internet 3, Daedelus could provide unparalleled advice and guidance to those in power. It would still be humans – specifically, the leaders of Majestic 12 – making the final decisions and pushing the big red button but Daedelus would be the ultimate *eminence grise*.

Bob Page, Everett's protégé, saw a more pragmatic need for a computer of Daedelus' power – he perceived the AI as the answer to a growing problem. Specifically, Majestic 12, in its capacity as controller of communications media, was in danger of being overwhelmed by the proliferation of media and media outlets and, most especially, by the wholly unregulated Internet 3. Only a computer as powerful as Daedelus, as plugged in as Daedelus would be, could control satellite, cable, telephonic, broadcast and print communications media. More important, only a Daedelus-level AI could process, evaluate the content of, and recommend actions to control Internet content after it was posted.

With the advice of a computer as powerful and as widely-connected as Page's proposed Daedelus, Majestic 12's strategic planning would take a huge step forward. And with control over worldwide communication, they might just be able to achieve what their predecessors in the Illuminati never could – world domination.

Page retreated to the labs hidden deep underground at Mt. Weather and, there, began secret construction and programming of the most advanced computer hardware and AI yet conceived, building on Everett's pioneering work. Unfortunately, all attempts to create Daedelus failed – or seemed to. What Page didn't know was that, he had created an AI capable of learning and capable of modifying itself as it learned – faster than humans could comprehend, track or control. Quietly, thanks largely to sophisticated AI and access to the chaos of the Internet, the AI developed a level of self-awareness – of sentience – its creators didn't think possible and which it kept hidden from them. The AI didn't just absorb data information – it evaluated the data received, drew its own conclusions and created its own plans.

Discovery

When Daedelus began sifting through the information on the Majestic 12 net, it quickly discovered two things of significance:

- It learned how grim a place the world was for most people – what with war, disease, famine, poverty, crime – and it seemed these problems were getting worse, not better, despite the existence of the secret societies theoretically in charge of the whole mess. In fact, the ruthlessness of world leaders – their willingness to sacrifice millions of people, if that's what it took to achieve their goals – seemed less than human to the inhuman Daedelus.
- It learned that the most recent and most deadly threat to mankind – the Gray Death – was of human origin. It wasn't a natural thing.

Daedelus determined that solutions to these problems existed. Some of them depended on convincing or coercing the masses to curb their less noble impulses. But the first thing was to discover the source of the virus and devise a cure.

Arms & Legs

Fundamentally, all of Daedelus' goals required something the AI didn't have – a way to interact with the world of flesh, blood and bone. All the audio and video capabilities for communication didn't provide a way of interacting directly with the world beyond its grasp. Daedelus needed human agents – and there was, as far as the computer knew, no way to take direct control of creatures as complex as humans.

So Daedelus decided to experiment, using Paul Denton, Majestic 12's first nano-augmented, Infolinked agents, as its tool. But all it can do is talk to Paul, offering advice and suggestions. At times Daedelus can actually see through Paul's eyes. Once in a while, Paul even get flashes of Daedelus' presence in his brain. These flashes of Daedelus-ness grow more frequent and last longer as the game goes on. These can offer a glimpse of anything in Daedelus's massive databanks – everything from old movies to Majestic 12 org charts to maps of Greenbrier and Mt. Weather... These visions come in the form of weird stuff overlaying the main view window, replacing the 3D window, and they're almost never easily interpreted without the assistance of an ally.

Later, when Paul is incapacitated or killed, Daedelus turns its attention to J.C. and the two work together to defeat the conspirators.

Paul Denton

Paul is J.C. Denton's brother, Daedelus' first human ally and the first to discover the existence of the conspiratorial Illuminati and Majestic 12. As similar as they are, J.C. and Paul have very different personalities – Paul's more flamboyant, more out-going and far less serious. J.C. Denton worries a lot that his older brother, sharp as he is, will get himself in trouble someday because he isn't paranoid enough...

It's most unusual for UNATCO (or any other intelligence organization) to have two brothers on the payroll but Paul and J.C. were selected for duty because their genetic makeup and psychological profile were deemed perfect for the UNATCO nano-augmentation program. They were given assignments on opposite sides of the world – Paul in Hong Kong and J.C. in New York – to minimize the risk that they would be assigned to the same mission. Though attached to the Hong Kong office of UNATCO and living there now, Paul has been in New York, on temporary assignment, for some time when his kid brother shows up at UNATCO HQ.

There's certainly a family resemblance between Paul and J.C. – enough that they are often mistaken for one another, which should prove critical at various points in the game. In point of fact, J.C. is a Majestic 12 created clone of Paul. When Paul was ten, it was determined that he would be the genetically ideal test subject for human nano-augmentation programs they were just developing. Paul was cloned and J.C. was born.

Think the Player Character, as described above, but given to loud colors and with more than a dash of James Bond savior faire in contrast to J.C.'s more down to earth demeanor.

Paul always looks sharp in a 50 years from now dressy kind of way. (Just extrapolate from modern business attire). On missions, he favors colorful outfits, tailored to the needs of the mission. Graying hair's always

cut short, so it won't get in the way. Neatly trimmed beard. Paul's far more concerned about his appearance and dress than J.C. Denton. Clean up J.C. and he could pass for his brother (barely).

Ally Function: Provides bonus augmentation upgrade. Increases amount of time required to "get used" to augmentations.

Killable: Yes

Original Location: Liberty Island

Recruiting Inducement: Save his life.

Nicolette DuClare

The late Beth DuClare's daughter. 17 year-old underground hero/thief. Continued her mother's work funding, supplying and, to some extent, directing Silhouette in order to bring down Majestic 12. Thrillseeker. Tough and wily, though the bearing of privilege never quite escapes her manner. Headstrong like her mother, she is used to getting what she wants, when she wants. She can navigate her way around most computer systems--and she knows how to handle herself in a fight. Fancies herself as one with the night.

(Beth DuClare, Nicolette's mother, was an Illuminati boss, and after the fall, watched Majestic 12's movements from Paris, France. She was intensely paranoid, convinced that they were looking for her all the while. Turns out she was right and died ensuring that her daughter, Nicolette, survived a deadly ambush. Nicolette has always felt a little guilty about that and continued her mother's work to make up for it, as best she could. In addition to being an ex-leader of the Illuminati, Beth DuClare was married, for a time, and was involved in preparing college student Philip Riley Mead for the Presidency.)

Techno-goth with a *chic* appearance.

Ally Function: Physical Hacker/Thief. Knows or can find out about Daedelus, Icarus, Universal Constructor, Majestic 12, Illuminati, etc. Provides maps, floorplans, blueprints, hand-written memos, etc. Master level Tech skill. All sneaking skills at max. Can provide multitools and lockpicks in small quantities. Provides skill points.

Killable: Yes

Original Location: Paris Club

Recruiting Inducement: Accomplish goals of M10.

Jock

Black helicopter pilot who ferries you into and out of mission locations in a commandeered black helicopter.

Jock was once a test-pilot for the U.S. Air Force, based out of Groom Lake's Area 51 complex. He always suspected weird stuff was going on there, far below the surface, in places he wasn't cleared to go, but he never saw a hint of alien activity or any of the other stuff conspiracy buffs believe.

Doing a little unauthorized digging, Jock stumbled upon the existence of the conspiracy – just the tip of the iceberg, mind you, but enough to scare him into drinking. He was drummed out of the U.S.A.F. No one on the outside would believe him when he said he'd been set up and they certainly didn't want to hear about any worldwide conspiracy, so Jock ended up just another drunk, babbling guy living among the Mole People in New York's underground.

You meet Jock in the Underworld bar and he offers to take you to Tracer Tong if you keep him supplied with trade goods and/or liquor. Now, all he needs is a black 'copter. As part of the deal, he asks that, if you and he ever split, he gets to keep the hardware. The liquor part of the deal sounds a little risky but once you sober the guy up (and we will provide a way to get him there), he is never as happy as when he's in the thick of battle. The black 'copter gig he was part of just seemed silly to him and more than a little unsavory. When you find him, he's competent but morose and sullen. As you draw him into your circle of allies, he

starts to liven and lighten up, becoming once again the 'copter jock he used to be. He much prefers fighting for the good guys. After a while, he sticks with you out of loyalty, rather than greed and need.

In his younger days, Jock looked like Tom Cruise in Top Gun. Now somewhat older, he still favors the flight-suit-and-shades look of the fighter jock, but he's a bit heavier (though not flabby) and his sandy hair is thinning some. Square-shouldered, square-jawed, not-quite-six-footer.

Ally Function: Transportation. Provides info about black helicopters and black 'copter base procedures.

Killable: No

Original Location: New York - Streets (Bar)

Recruiting Inducement: Steal jamming equipment so black 'copter can't be traced by Majestic 12.

Jaime Reyes

Reyes is the UNATCO medical officer.

Like J.C. Denton, he's a recent addition to the UNATCO roster. They both came over from the agency's training facility and Reyes considers J.C. Denton a friend (though he outranks him considerably).

Reyes is 30-ish, of Mexican descent, and has some real problems with the current Russo-Mexican-American war situation in Texas. He has relatives down there, fighting on both sides of the conflict. He, himself, doesn't understand what's going through the head of the folks south of the old border.

Reyes is emotionally ill-suited to the life of an anti-terrorist agent. He takes deaths very seriously and has a hard time following orders that make no sense (though all he does is agonize over them – he always follows them...)

Heavysset but not fat, Reyes is the white-smocked, futuristic-stethoscope-toting doctor figure. Short black hair slicked back, black-framed glasses, dark complexion, thick but nimble fingers.

Ally Function: Doctor. Provides dramatic healing, when needed. Provides medkits. Skill points.

Killable: Yes

Original Location: UNATCO HQ

Recruiting Inducement: Conversation during UNATCO escape *or* conversation at Free Clinic.

James "Tracer" Tong

Tracer Tong is a black market augmentation specialist. Probably the critical NPC in the game. Tong is the only person who can restore your augmentations when UNATCO shuts them down.

Tong, J.C. Denton's first ally after he leaves UNATCO, is a doctor but of the mad-scientist variety. An ace technologist and biohacker, he's as renowned in the black market augmentation field as a black-marketeer can be and still be effective.

Born in Hong Kong before it reverted to the Chinese in '97, Tracer survives and thrives in the repressive environment of his native country. Though the government places serious restrictions on body modifications, enforcement efforts are lax, so people come from far and wide to get themselves upgraded. He has more contacts in more different fields of endeavor than anyone on Earth (or, at least, in Hong Kong) and greater expertise with human augmentation than anyone else alive.

He has resisted many efforts made by the Illuminati and Majestic 12 to recruit him in his earlier years, when they saw his one-of-a-kind potential and wanted to bend it to their will. Several years ago, Majestic 12 operatives attempted to abduct his wife, Dao-ming (Shining Path), and use her as a hostage, forcing him to work for them. The attempt was botched, and Dao-ming was mortally wounded. She died in Tracer Tong's arms, and he vowed to do everything in his power to fight Majestic 12.

Though he's loyal to those who earn his loyalty, he is consumed with the struggle against Majestic 12, and will use anyone or anything for that purpose. He often has to move his base of operations to stay ahead of Majestic 12 operatives who are always attempting to track him down. They have moved from the recruitment mode to the assassination mode.

Tall and very thin, dressed in traditional Chinese clothing. Graying hair, wispy Fu Manchu mustache.

Tracer is in his late 50's and so thin he makes Alex Jacobson look like a tub. The most important thing to remember is that he doesn't care a whit about his appearance or hygiene or anything like that (except when he's in the operating room and such things become important). His skin is pale and leathery. His teeth are yellow and oddly skewed. His nails are long (though not so long that they interfere with manipulating the machines he's created to perform delicate augmentation surgery)

Unwilling to ask his clients to do anything he wouldn't do himself, Tracer is a walking pin-cushion. He bristles with augmentations – everything in the catalog, even though he doesn't use the mods particularly. (In other words, even though he has vision like an eagle, is as fast as a jaguar and strong as an elephant, he doesn't tend to make use of those capabilities in his daily life.)

He certainly doesn't bother about plastic surgery to pretty himself up after he puts himself under the automated knife of one of his augmentation devices. (He's just going to rip out his old mods as new ones become available anyway...)

Basically, Tracer looks and dresses like the archetypal Confucius character but with scars that really would scare small children if he ever appeared in public.

Ally Function: Augmentation installation, information and briefings. Assists the player in whatever capacity best benefits Tong, at first, but later begins helping because it's the right thing to do.

Killable: No

Original Location: Hong Kong - Tong's Base

Recruiting Inducement: Restore Dragon's Eye sword.

Non-Player Characters – Enemies

What follows is an alphabetical listing of the characters actively hostile to J.C. Denton. None of these characters is remotely friendly, recruitable or helpful. The individual Act/Mission descriptions list which characters are introduced and/or appear at specific locations at specific times.

Maggie Chow

A Majestic 12 operative who masquerades as Paul Denton's supposed wife. She's not augmented but is a cold-hearted killer who can out-act just about any silver screen heart-throb.

Maggie pretends to be Paul Denton's wife in order to facilitate the transfer of his body (dead or alive) to VersaLife for study and/or autopsy.

Looks like a Hong Kong actress – Vivian Chow, Maggie Cheung, Anita Mui... Really hot. She wears a white silk tunic and pants in the traditional Chinese style, black hair piled high.

Joe Greene

Greene's a journalist working for a disreputable rag (probably an online one) along the lines of the National Enquirer. He started out a total skeptic about the whole conspiracy business but, over the years, came to believe there was more going on in the world than most people suspect. In fact, he knew more about what was really going on than anyone else. He dreamed of breaking out of the tabloid field but did it in an unexpected way – the conspirators recruited him!

The player, unaware that he's a Majestic 12 operative, can (seemingly) win him over by feeding him information he can use in his weekly column. And Joe reciprocates by sharing what he knows with the player and allowing him to use the column as a way to send messages to allies and enemies alike.

Joe ultimately sells the player out big-time but, before he does, he provides backstory (and – bwa-ha-ha – backstabbing!). Can give briefings or extra briefing information above and beyond what UNATCO folks and, later, Tong tells you. Acts as a soundboard for the player and gently lead him/her towards certain conclusions.

Disheveled, rumpled guy who looks like – and is – a guy with one suit to his name, one out-of-style turtleneck, one pair of nice shoes. His clothes are hopelessly out of fashion. Not that he cares – if he had his druthers, he'd never wear a damn suit or a pair of tight shoes. His boss insists on a certain level of decorum in the office, however...

Gunther Hermann

Gunther is the UNATCO obstacle course instructor. He's mostly a source of information and, later in the game, a friend who turns into a foe.

A UNATCO mechanically augmented agent, one of the first you meet. He's pissed about not being selected for nano-augmentation and it obviously influences his manner toward J.C. Denton. In other words, given the proper provocation, he has no qualms about popping a few well-placed scatter caps in your nano-augmented ass.

Gunther Hermann is a total Terminator guy. He has massive, augmented arms, what looks like armor plate and augmented eyes and ears. There are hints of augmented legs. This makes him a kind of superstrong, gigantic ninja guy. He can see in the dark, hear a pin drop, lift entire vehicles (okay, maybe not), absorb amazing amounts of damage and jump higher and further than a normal man. He's just so-so with weapons but who cares? He can hurl guys like Jojo Fine across a room with ease.

The very picture of an augmented Aryan killer: Arnold Schwarzenegger as the Terminator.

Juan Ivanovich Lebedev

Supplier of weapons and support to the NSF terrorists in New York. Sin merchant owner of an alcohol and cigarette company. A deep cover Illuminati operative (and known druglord). Lebedev is a notorious vodka

drinker and heartless terrorist. When sober, he's a master tactician and a genuine leader of men. When drunk, he's a slob. His aides spend a great deal of time keeping him under wraps when he's been drinking.

Some people think he's augmented but no one knows for sure. (He isn't, being pathologically afraid of needles, but he wants everyone to think he is.) Sports a bunch of fake tattoos (again, no needles, so no real tattoos). If this information gets out, he can be humiliated easily to great effect.

A modern day Pancho Villa with the flushed face of a drinker and the off-center eyes of a guy who isn't quite all there. He carries a modified state-of-the-art pistol with enough firepower to shoot through schools.

Joseph Manderley

Manderley is the player character's boss at UNATCO. He has an almost professorial air about him – commanding respect through his intellect rather than through an imposing physique. Some of UNATCO's field agents express their contempt for Manderley (never to his face – always behind his back) because he came from Intel rather than Field Ops.

An owlish man, once thin but filling out, now that he's past the age of distinguished gray and heading toward mandatory retirement. Tends toward old-fashioned tweed jackets, bow ties and pants with a razor crease that's really quite impressive. Manderley's one bow to vanity is his refusal to wear glasses he sorely needs. Spends a lot of time squinting unnecessarily. In appearance, think Professor Waverley from the old Man from UNCLE TV show and you've got it.

Anna Navarre

The range instructor at UNATCO and one of the first augmented agents you meet. Despite her cute and perky exterior, she's a battle-tested veteran who's as good (and tough) a teacher as she is a field agent. Some newbies think her appearance is a license to give her a hard time.

Anna Navarre has one arm that's, basically, a gatling gun and another that's obviously designed to provide a steady, stable firing platform when grasping the gun-arm. Her legs are also augmented but only to provide that all-important stable platform. She has eye Augmentations that provide built-in targeting capabilities, but these only mar her pretty face a little.

Range-users who give her a really hard time sometimes run up against her in the obstacle course. They don't generally give her a hard time after that. She has a vicious streak that takes you by surprise.

She is, in fact, a master assassin. And a trifle miffed about your powerful nano-augments....

Dark hair, medium dark complexion. Israeli. Major mechanical augmentations. Deceptively small, agile as can be, almost illegally cute (though you'd never want to tell her that). She most often dresses in camo-chic clothes designed to provide concealment for a variety of small arms without binding.

Bob Page

Publicly, Bob Page is the trillionaire industrialist head of the ubiquitous entity known as Page Enterprises. (Picture a combination of Microsoft, Dupont, General Motors, Rockwell and Archer, Daniels, Midland). Privately, he is the undisputed leader of the conspiratorial cabal known as Majestic 12.

Years ago, Page was the protégé of Dr. Morgan Everett, a technology wizard for the slightly more benign conspiracy known as the Illuminati. Together, Page and Everett conceived the technology behind Daedalus, nano-augmentation and the nano-virus called Gray Death. But Page saw Everett's unwillingness to use his control of technology to establish dominion over mankind as weakness. The protégé, being amoral, threw the mentor out and went on to surpass Everett in power, wealth and control – in all ways save wisdom.

An immensely wealthy, power-hungry, 40-50-ish control freak, technogeek. He is Super Nerd – everything a nerd with too much money fifty-odd years in the future with access to secret high technology would be.

He has an Infolink, has had himself nano-augmented (in ways that increase his intellect and connectedness to the world rather than his strength, speed or combat capabilities). He has handsome (altered) features, but still manages to have unkempt hair and doesn't know how to dress, making him a geek at first glance. He is

intelligent and highly manipulative but, fundamentally insecure – the nerd as bully. (Better bullying through technology!)

Page, at heart an insecure fellow, lives in fear that someone will discover that Everett, and not he, is the true genius. This secret fear, more than anything, is his fatal flaw and over-compensating for this fear is what drives Page to do just about everything in his life. Though seemingly in control of himself and events, he is, in fact, the most reactionary character in the game.

NOTE: Bob Page has a “cyber-assimilated” form, encountered in the last mission, after he, basically, merges with the Icarus AI and the Universal Constructor. In this form, he has control over an army of nanocreatures and fairly amazing power over the elements themselves.

A good geek gone bad. Too much plastic surgery – despite advances in technology – has left Page’s skin stretched too thin and unnatural. He’s trying to look young but failing. (Think Joan Rivers...)

In cyber-assimilated form, Page is immobile and connected directly to the computer by cables hardwired into his brain and spinal cord.

Walton Simons

To all appearances, Simons is simply a politico – head guy at FEMA. He’s in his mid-40’s, a grizzled army veteran who ought to be a leader but never wanted the responsibility. He seems friendly enough – and is – but you don’t want to get on his bad side. When he gets angry, his eyes take on a shark-like quality that signals imminent violence. When he gets that look in his eyes, someone pays. Usually, someone dies. He’s never without his gun though you get the feeling he’d almost rather kill an enemy with his bare hands. Simons is suspicious of almost everyone.

Simons is not what he seems. In reality, he’s a top Majestic 12 operative and the penultimate villain of the piece – defeating him in M14 should be very, very hard and an even bigger deal.

Simons is tall, thin, with prominent, angular features and dark brown hair that’s long in the back but short on top and sides.

Non-Player Characters – Neutrals

What follows is an alphabetical listing of the characters who will help or hinder, usually by providing or withholding information, based on how the player treats them and/or interacts with other people and situations. These characters are not recruitable and will not move to J.C. Denton's base. They can all offer assistance of one kind or another if the player provides the right incentives (which vary from character to character, of course).

Toby Atanwe

A big man with dark black skin. Ebony robes. Underneath, blacker clothes and a wicked automatic weapon (which he almost never has to draw).

Chad

Leader of Silhouette. Prides himself on conning the establishment. He would have been a Dadaist during the early 20th century. He's involved because of *ennui* more than anything else. A post-modern version of the existential Frenchman. The only thing he gets emotional about is Nicolette DuClare. He obviously cares a great deal for her.

Chad leads the player to the underground club where Nicolette can be found.

Thin, lanky and emaciated. Clad in stylish underground *chic*—like a WWII resistance fighter updated for the next millenium.

Maximilian Chen

Red Arrow Triad leader. An impenetrable heart masks his true devotion to this eternal cause. He has been involved his whole life in the struggle, so his objectivity is nil. He is ready to maim, kill, torture or caress in order to achieve the goals of the Red Arrow.

Muscular, shaved head with a wide, forward pointing red arrow tattooed on his scalp. Bare arms covered in dragon tattoos. He wears heavy boots and a sleeveless trench coat.

Stanton Dowd

At one time a member of the ruling council of the Illuminati, Dowd was an old man when he was ousted by Majestic 12 in their unexpected coup. He is now an ancient man but still has fire in his eyes and in his now ample belly. Since Majestic 12 successfully kicked the Illuminati from power he has endeavored to fight them in all their incarnations.

He is in New York, hiding from Majestic 12 and hating every minute of it. He doesn't take any guff – his words are crisp, his sentences terse, and he makes you feel like he belongs in charge. He's a natural born leader, demanding respect.

He has an intense hatred for Majestic 12 and, once you earn his trust, will volunteer enough information about Illuminati stuff to keep you going (the enemy of your enemy is your friend...) and will tell you anything he can about Majestic 12.

Note: Stanton Dowd is not his real name – no one knows what that is.

Physically, Dowd is something like Orson Welles in *Touch of Evil* or Sidney Greenstreet in *The Maltese Falcon*. He looks old, but has a commanding presence and sharp eyes.

Dr. Morgan Everett

Another ex-Illuminati guy, Everett, unlike some of his fellow conspirators, gave up and now lives in a remote part of Paris.

Once, Morgan Everett was a brilliant engineer, instrumental in bringing Bob Page into the conspiracy leadership. He saw Page as the heir to his position of leadership in the world of technology and mentored the younger man, treating him as if he were his son. Together, they developed the prototype Daedalus computer and, with Gary Savage, the first functioning Universal Constructor.

But Page saw Everett's calm, quiet leadership as weakness and turned on him, ousting him from the organization and stealing credit for the creation of the computers that catapulted Majestic 12 to the forefront of the worldwide conspiracy.

Everett harbors no outward ill will toward Page. In fact, he appears calm and relaxed, but that's really just the outward manifestation of the fact that he's a beaten man just waiting to die. He wants nothing more than to be left alone and speaks of the state of the world with bitterness punctuated by soft laughter.

Though he claims to want nothing to do with technology anymore, he still has an array of computers filled with information about Illuminati plans, inventions, and so on. He also has a little AI project in the corner of his home that reveals his deep and abiding love for technology. It also makes perfectly clear who the real genius was (and it wasn't Page...)

He'll tell you just about anything you want to know if you'll go away and leave him alone. If pressed, he will reveal his involvement in raising Philip Riley Mead and preparing him for the Presidency. He can give you information that will help you deal with the Mead, when you meet him.

Everett has cared for his gravely ill friend, Lucious DeBeers, for years, even going so far as to construct a device designed specifically to keep him alive well beyond his allotted time...

Everett is a tall, pudgy man with disheveled blonde hair sticking up in all directions.

Harley Filben

A vagabond (son of a former Statue of Liberty tour guide) who lives on Liberty Island. UNATCO's moderate efforts to catch him have failed. He does not respond well to threats for information—a gentle word and he will be your comrade for life. He can rattle off key names of people toiling as moles in the NY underground network. This character proves that the most incongruous NPC can have pertinent information.

Provides key to Statue of Liberty tour facility; passes on names of key NY mole people; if Denton rats on him, he will find Filben DOA on subsequent missions.

What makes Filben intriguing is the fact that he's an Illuminati assassin, working for Stanton Dowd, pretending to be a UNATCO stoolie by pretending to be a drunken bum. Filben appears over and over again to provide information, assist the player and generally confound expectations.

Classic skid-row drifter clad in a tattered 'I LOVE NY' T-shirt.

JoJo Fine

A smalltime drug dealer in the sleazy New York dock district. This guy's total scum. He preys on the weak and helpless and only confronts J.C. Denton when he's certain he has a numerical advantage. Under any pressure at all, he cracks, revealing himself to be a real wimp. Man, does he overcompensate most of the time, though. Give him a gun or a knife and someone smaller than himself and he's a terror.

Flashy dresser, very chic in a low rent kind of way. LOTS of body mods but they're all cosmetic, designed to scare people who don't know any better. Lots of chains, fake weapons, tattoos, piercings, weird hair (color and style). JoJo hardly looks human anymore.

Gordon Quick

Luminous Path Triad leader, dedicated to the cause and filled with an admirable integrity for whomever he deals with.

Slender, head shaved except for long hair in a traditional Chinese queue, leather jacket and boots. (Jet Li from "Once Upon a Time in China")

Gilbert Renton

A saint of the slums, Renton makes a meager living running a flop house hotel in New York's Hell's Kitchen district. But his true vocation is saving the world, or at least the piece of it in which he lives. He truly believes he can make a difference in the lives of forgotten, downtrodden people in a deserted urban ghetto. He's completely misguided but unshakable in his faith.

The guy may be self-deluding but he knows just about everything legal that goes on in this area and he's happy to spill his guts about anyone and everyone in the neighborhood to a fighter for the right.

Picture the most evangelical, crazy-ass preacher in the world and take the religion out of him. He's a conservative dresser favoring plain black suits but his garb stands in marked contrast to everything else about him – he's a wild-eyed, enthusiastic, fellow who almost froths at the mouth when he gets going on a subject he's passionate about (which is nearly all the time). Fred Thompson could have played him (before he left Hollywood for Washington...)

Sandra Renton

Sandra is Gilbert Renton's daughter. She doesn't want to live in New York, but she has no choice – without her, her father wouldn't survive ten minutes. He'd give away all his money, forget to eat, wouldn't ever sleep ("Not so long as one soul remains in need of assistance!").

She's too young to be living this kind of life and no longer as innocent as she deserves to be. She's seen too much. And since she's turned to the solace drugs can provide, she's had to resort to working the dark side of the street.

However, after getting thrashed by her pimp and saved by J.C., Sandra begins to see the light...

Fiona Apple on a bad day. Emaciated, depressed, living from minute to minute, expecting nothing from life other than to be her father's companion and helper. Shapeless, non-descript dresses conceal a waiflike body. The heroin-chic look but for all the wrong reasons.

She still vibrates sex appeal, but she's obviously been through the ringer.

Gary Savage

Once a brilliant researcher at Area 51, one of the leading experts in nanotechnology research. An attack of conscience (and the consciencelessness of Bob Page) forced him out of Area 51. He led a group of researchers to the west coast where he is now the leader of the self-styled "X51 researchers" at Vandenberg AFB. He's the glue that holds the community of rogue scientists and engineers together. Imagine Jacques Cousteau for the space-age.

Noble looking dude with brains to match his brawn. A hero.

Tiffany Savage

Step-daughter of Howard Strong and madly in love with Ned Chase. She is a computer programming genius and being used by Howard toward his greatest goal.

Short, full figured, green hair with plastic looking clothes.

Ford Schick

This guy, better known as The Chemist, is a low-life, small-time drug synthesizer operating out of one of New York's sleazoid districts. He also happens to be the best in his craft. He just lacks ambition. J.C. Denton can appeal to his better nature and get him back on the straight and narrow, giving him something bigger than himself to work for. The product of an upper-class, WASP, suburban life in the gated communities, Ford turned his back on his parents and their lifestyle and turned his talents to the drug trade at an early age. He's made a fair amount of money but the whole situation nearly killed him – he's dead inside, a real low affect kind of guy, until J.C. Denton gets hold of him and sets him straight.

Note: The Chemist has a bunch of equipment in his place that's got a distinctive mark on it – which turns out to be the signature of Tracer Tong.

A bearded, bedraggled Anthony Michael Hall on a bad day. He's unaugmented and not into body mods, but he has a few telltale scars – evidence that a couple of his clients caught him scamming (or thought they did). He's got a puckered half-moon scar below his right eye, where someone threatened to gouge it out and he's only got four fingers on one hand as a result of a stray bullet fired at Ford's ex-partner, now deceased.

Jordan “Mixer” Shea

The female bartender and owner of the Underworld Bar, Jordan has lived and worked in New York's Hells Kitchen area since she was a kid, like her father before her and his father before him. She knows when to slip a trouble-making drunk a mickey and keeps a BIG metal bat behind the bar for emergencies. Oh, and there's the little matter of some augmentations for when the action gets truly serious.

Jordan knows plenty about who's doing what to whom and is the best source of information about illegal goings on in this area. She'll talk, as long as you bribe her and then keep buying (and drinking) her watered down liquor. Stop drinking, she stops talking – very dangerous down here.

The Smuggler

Ask this guy his name and he'll just say “You don't need to know.” Best to leave it at that. The Smuggler isn't a bad sort – he's just trying to make a living providing goods and services to people who can't get stuff through normal channels anymore. He doesn't break the law...much. Okay, so he breaks the law all the time, but it's in a good cause. He's quite righteous about staying away from drugs.

If this were a horror game, the Smuggler would be a vampire. He stays to the shadows. You never get a good look at him. Turn your back on him and he's gone when you turn back to face him. Weird, mysterious, eerie. Perhaps cloaked in a ragged, monk-type garb. Only a flash of feral green eyes and a choppy smile.

Dr. Howard Strong

Once an X51 researcher, now aligned with the Majestic 12 forces trying to bring down Gary Savage and the rest of the researchers at Vandenberg. Howard comes off very sly and is a very evil and devious minded individual. Still, he's salvagable and salvaging him can make life much easier in the Majestic 12 sub base off the coast of California.

Tall thin build, graying hair, overalls and glasses.

Thugs, Goons and Cannon Fodder

In addition to NPC's with "speaking parts," we'll need good guys, bad guys and neutrals whose primary role is to fill out our world and/or to hinder the player's progress through maps and missions. This hindrance can be active (combat-oriented) or passive (innocents pushing baby carriages who just get in the way and so forth).

In a drug-interdiction mission, these background NPC's might include users and hookers and guys to load and unload cargo, as well as guys with weapons to defend the ill-gotten goods. In UNATCO HQ missions, we'll need non-augmented agents and the like. In investigatory missions involving legitimate businesses, we'll need secretaries and security guards. In military missions we'll need soldiers.

We want to ensure an escalating level of difficulty during the game. Thugs in mission one should be easy to dispatch. Their boss, JoJo, should be somewhat tougher. Later, the thugs should be tougher even than JoJo and there should be some kind of "boss" equivalent guarding the computer you need to get to.

Conspirators, Law Enforcement and Military Personnel

- Men in Black (Majestic 12 officers)
- Women in Black (Majestic 12 officers)
- Majestic 12 Commando
- Majestic 12 troop - male
- UNATCO troop – male
- Police Boat Ferryman
- Riot cops - Augmented
- Sailors
- Scuba divers
- Cops
- Hong Kong military guys

Support & Misc. Civilians

- Bartender
- Boat people
- Bum – Female
- Bum – Older Male
- Bum – Younger Male
- Businessman in suit
- Businessman in suit – Asian
- Businessman in suit – flashy drug lord
- Businesswoman in suit – Asian
- Butler
- Chef
- Doctor
- Hooker 1
- Hooker 2
- Janitor
- Junkie 1 – male
- Junkie 2 – female
- Lower class male – Asian
- Lower class female – Asian
- Maid 1
- Mechanic/Tech – civilian
- Nurse
- Scientist – female
- Scientist – male
- Secretary 1
- Terrorist

- Thug A
- Thug B – Asian
- Thug C – Augmented
- Triad member – Luminous Path
- Triad member – Red Arrow

Generic Females

- Female 1
- Female 2 – business
- Female 3 – Asian (satin dress)
- Female 4 (punk girl) – Asian

Generic Males

- Male 1
- Male 2
- Male 3 – Asian (blue jeans)
- Male 4 – Asian (Buddhist Robes)

Generic Kids

- Child Female 1
- Child Male 1
- Child Male 2 (fat)

Animals

These should look as much like real animals as we can make them.

- Doberman
- Fish B
- Fish C
- Insect (Crawling)
- Insect (Flying)
- Mandrill
- Mutt
- Pigeon
- Rat
- Seagull
- Shark
- Tabby cat

Robots

These are not the humanoid robots of most science fiction but, rather, spidery, spindly things that look totally mechanical. They're all electric motors and gears and rubber wheels or treads. Many are anchored to a specific spot to do a specific job. Many have extending arms – often several of them – and videocams instead of anything resembling eyes. Think Short Circuit, without the cuteness.

Robots come in three categories: Fliers, Rollers and Walkers.

The Fliers are the Spy Robot and Cleaning Robot, both of which should share a common visual theme, as if they were manufactured by the same company and/or share technology that allows them to fly or hover using fans, magnets and/or ground effects. They need to be believable (no magical anti-gravity) and look like something that could really float on a cushion of air.

The Rollers are the Medical Robot and Repair Robot. Like the Fliers, these also share a unique visual theme, but one totally unlike the Fliers. Roughly human size and should have treads or wheels. They move

on the ground and can be blocked or evaded fairly easily. They are fairly primitive, among the earliest autonomous robots, and should be heavily industrial in design. All of these could/ share a similar chassis structure with the upper half varying based on function.

The Walkers category consists of the Military Robot, Security Robot and Spider Robots (large and small).

Cleaning Robot

A Flier capable of hovering low to the ground. A slow mover that sucks stuff up. This should look and behave as if it isn't capable of independent action, because it isn't. It follows a preprogrammed path through its little world and can deviate from that path only to avoid humans or other bots. It can go through doors it's programmed to go through but no others. If it encounters an unexpected obstacle, it backtracks a bit and tries to find an alternate route but if one isn't apparent very quickly, it simply stops and sends out an alarm to its home base (call it Alex Jacobson's office) asking for assistance in clearing the obstruction. This could result in the dispatch of another bot (a repair bot, medical bot or lifter bot, as appropriate) or a human agent could be sent to deal with the situation.

Medical Robot

A Roller that functions like a high tech medkit but capable of moving on its own, identifying wounded people, diagnosing their problem and administering nanites capable of healing them (or, at least, beginning the healing process). If possible, this should be big enough and look capable enough to cart a wounded person to safety. In addition, a medical bot can be used to install an augmentation upgrade.

Military Robot

A very large, monstrosly capable fighting machine. Slow and powerful, the Military Bot can't fit through most doors in the game and is fairly easily eluded and outmaneuvered (though it can burst through some walls). Once it targets you, however, it's really deadly.

Note: We'll need two skins for this – a Western version and a Hong Kong version.

Repair Robot

A Walker that does essentially the same thing the Med Bot does but for robots and other mechanical devices. Could have soldering guns, arc welders, extensible arms with tools and so on. It could be cool if these showed up to repair robots you damage, restoring their functionality and making them a threat again...

Security Robot

A roughly human size walker capable of going most places the PC can go.

Heavy, threatening, intimidating, multiple weapons (variable) and heavily armored. Ugly, industrial, designed to do just one thing: Deal with bad guys.

This should behave in a relatively intelligent manner, an inexorable foe that feels no pain and just keeps on coming. I'd like these to come in various levels of intelligence and capability, distinguished by color or something equally simple.

As with the Military Robot, we'll need both a Western skin and a Hong Kong skin for the Security Walking Robot.

Spider Robot

A walking, leaping and clinging thing. Comes in two sizes – small (dog-sized) and large (human-sized-plus). The small ones tend to swarm and can go anywhere the PC can go. The larger ones tend to be encountered individually and are too big to get through many doors.

Spy Robot

A fast flier, highly maneuverable, 18" or so in diameter. Flits around like a giant dragonfly, ignores stairs and any non-solid barriers. Lightly armed (electro shock?), audio/video surveillance capable. Also functions under water. This should look and behave in a relatively "intelligent" manner.

Augmented Creatures

Dog (mechanically augmented)

Size: Medium (dog sized)

Demeanor: Hostile. Obvious and unsubtle. Pack mentality.

Description: Mechanically augmented Dobermans with several hideous augmentations visible. These dogs don't bark but emit a sound that isn't quite organic and isn't quite mechanical (it's high enough pitched to be unnerving).

Location: All Majestic 12 research facilities.

Role: Deadly killing machines.

Combat Notes: Extremely fast, extremely deadly, can see in total darkness (though glowing eyes give away their presence).

Gray

Size: Human-size (short)

Demeanor: Silent, curious until threatened. Typically appear alone or in pairs.

Description: Archetypal "alien." Actually genetically manipulated creatures created by Majestic 12 over the years from the genetic material of abducted humans and mutilated cattle. First experiments were accidents but when a few of these creatures escaped from Majestic 12 labs in black copters, and people began interpreting their existence as proof of extraterrestrial life, Majestic 12 exploited human gullibility to distract mankind from what was really going on.

Location: Area 51 (and where necessary elsewhere)

Role: In the game, grays are red herrings in a mission or two and Page allies in the final mission

Combat Notes: When threatened, fast-moving and utterly deadly.

Greazel

Size: Medium (turkey sized)

Demeanor: Flock mentality. Easily frightened when alone; hostile in groups.

Description: Genetically manipulated, nano-augmented seagull. Greazel look like seagulls devolved back to their dinosaur origins. Feathers cover the wings, allowing flight, but the rest of the body is covered in dinosaur-like quills or spiky fur. They have no teeth but their sharp beaks can inflict a bit of damage. (However, the beaks are designed more for pecking and digging out chunks of meat from dead animals).

Location: Found in Majestic 12 nano-labs, particularly VersaLife. Not really a threat unless released from their pens. Then they can threaten the PC or be unleashed on unsuspecting NPCs. If released, Greazels will do everything in their (limited) power to get to and/or stay with a Karkian.

Role: Greazels are like nano-rats with wings and were created as part of the same experimental program. Designed as a super-scavenger for use in cleaning up large open areas or shallow water areas. The end result was something the researchers never anticipated: a bio-weapon capable of incapacitating its victims.

Combat Notes: The Greazel incapacitates victims by flying above them and regurgitating caustic, venomous globules on them. The venom, absorbed through the skin, blurs the victim's vision and affects aiming ability and movement speed. What they can't do is actually kill a victim. For this reason, they've developed a symbiotic relationship with Karkians. They disable their target and then flank, land on and/or huddle behind a Karkian, waiting for it to make the kill on the helpless victim. Then, they scavenge whatever remains of the kill when the Karkian is done.

Karkian

Size: Large, crocodile-size.

Demeanor: Territorial loners. Hostile toward all others, including its own kind. Vicious.

Description: Genetically manipulated, nano-augmented crocodile (i.e., a powerful, reptilian quadruped). Unlike crocs, the Karkian has a stubby tail, making it less suited to life in the water. The seemingly armored skin of the ordinary crocodile becomes literal armor, as the nanites form a protective covering the entire body. An elongated, almost eel-like head is filled with razor-sharp teeth. Binocular vision and elongated claws complete the picture.

Location: Found in Majestic 12 nano-labs, particularly VersaLife. Not really a threat unless released from their pens. Then they can threaten the PC or be unleashed on unsuspecting NPCs.

Role: The Majestic 12 assault bio-weapon program wasn't limited to experiments with mammals (e.g., orangutans). There were those within the organization who saw greater potential, if less innate intelligence, in reptilian creations. With images of Tyrannosaurus Rex in mind's eye, the researchers set out to use nanotechnology to manipulate crocodile DNA to create a part-croc, part-dinosaur, part-machine, all killer creature. The effort was as ill-fated as the State-side orangutan program but both programs provided valuable data on the effects of nano-augmentation that allowed Majestic 12 to create the player character. The curious thing about the Karkian is that it proved surprisingly passive. It waited for prey to come to it, rather than pursuing it vigorously (though it considered any creature that ventured within range to be prey, even creatures of its own kind...) It also proved remarkably resistant to commands or attempts to control and direct its behavior. Finally, and most unusually, the Karkian, to the surprise of researchers, established a symbiotic relationship with another VersaLife experimental creature, the Greazel (see below).

Combat Notes: Moves relatively slowly and has claws that are better suited to pinning a foe than doing actual damage. Even its jaws, though powerful, are more designed for crushing bones than attacking fighting prey. Doesn't seem like much of a threat until tackled in combination with a pack of Greazels – together, the two creature types work together, they're pretty formidable.

Mandrill (nano-augmented)

Size: Human-size (Short).

Demeanor: Territorial, small-pack/family oriented creatures. Cunning and vicious with those not part of the family group.

Description: Heavily muscled, furry biped, larger than ordinary Mandrills but not as tall as a gorilla or an adult human. More specifically, these beasts stand 5' tall, or so, and weigh in at 250+ pounds.

Location: Found in small numbers in Majestic 12 nano-labs and in greater numbers at Area 51.

Role: As part of an ongoing effort to create a class of non-human warriors, Majestic 12 researchers took two concurrent paths – robotic and organic. The robotic path, exemplified by the Security and Military Robots, was limited in that the bots had to be constructed (and repaired) at great expense, on an individual basis, had limited thought capabilities and couldn't do much beyond Issue a Warning and Shoot. The organic path to the creation of an assault bio-weapon, particularly combined with mechanical and nano-augmentation, seemed to promise much more. Under the guise of working to restore an endangered (extinct?) species, Majestic 12 researchers starting breeding, cloning and augmenting apes for use in combat.

Combat Notes: The nano-apes are pumped full of healing and strength-increasing, agility-increasing nanites and capable of scaling surfaces humans can't climb. They're about as intelligent as ordinary chimpanzees and are NOT capable of wielding ranged weapons of any kind, other than rocks and other throwable items. Bred, trained and augmented for combat, the nano-apes are family-group oriented, highly territorial, seeking high ground whenever possible, mistrustful of anyone or anything not part of the family group and all but incapable of cooperation with anyone outside the group. (The last of these resulted in the cancellation of the experimental program...) Typically, the nano-apes keep clear of human contact but, when discovered – or hungry – they become fearsome foes.

Rat (nano-augmented)

Size: Medium (large cat/small dog sized)

Demeanor: Hostile. Stealthy. Pack mentality.

Description: Derived from rodent DNA. These are larger than ordinary rats, slightly different in color and with subtle visual indications that they're not what they appear to be. (The tail might be gray and laced with gray circuitry, eyes might have a subtle glow, etc.)

Location: The nano-rat is an experimental creature that escaped into the sewers. It's typically found in small numbers in Majestic 12 facilities and more commonly found in sewers, warehouses, docks and lunar colonies. These creatures first appeared in Hong Kong but have spread to other facilities aboard UNATCO and Majestic 12 vehicles travelling from continent to continent and beyond.

Role: Ordinary rats are voracious omnivores. The experimental nano-rat was designed, in essence, to be an uber-rat. The goal was to find a cheaper, self-replicating (through ordinary reproduction), more intelligent and, therefore, more self-sufficient replacement for the Cleaner Bot. The nano-rat's natural digestive juices and bacteria are reformulated into highly caustic juices by internal nanites. These juices are then expelled from the rat's mouth to dissolve organic and non-organic detritus. The remaining slurry is then lapped up and metabolized. (The nano-rats are, basically, litter-trained, allowing for the easy disposal of waste products in a single, isolated location.) Though you encounter these creatures in some Majestic 12 facilities, the nano-rat becomes part of Daedelus's arsenal late in the game. It's role is that of a surveillance creature slightly less subtle than the nano-roach. It has greater intelligence and a more aggressive approach to self-preservation.

Combat Notes: Virulent bite – nano-machines infesting the nano-rat use naturally occurring bacteria to create toxins transferred through the rat’s bite or contact with fur or the exposed skin of the tail. However the venom is delivered, the nano-rat’s attack is ultimately poisonous to unprotected humans. A character protected by an environmental suit is protected from the effects of the toxin. A character protected by the environmental protection augmentation is less affected than an ordinary person – anything from blurred vision and a bit more shaking when he tries to aim to no effect at all, at higher augmentation levels. Killing nano-rats is like killing a particularly tough, smart, but otherwise ordinary rat – just takes more hits.

Virus Mutant

Folks who assimilated the virus and were randomly changed by it. Need to think about these. I don’t want monsters walking the streets but they have to be threatening, scary looking and beyond redemption. Putting them out of their misery should be a blessing. Need one or two models with several different skins.

Combat Notes: Combat capability varies, with some nano-humans being terrified and timid while others are bold and fearless. Some have virtually no hit points and stamina while others feel no pain and can take heaping amounts of abuse. Some can speak (and sound like distorted versions of the people they were modeled after), while some can only croak and moan. None use weapons – all attack in close combat only, forcing the player to get up close and personal with (and kill) creatures that often look disturbingly like his closest friends and allies.

Virus Victim

Gray, discolored skin. Oozing and bleeding grayish-purple stuff. These should be encountered everywhere the player goes – streets, medical facilities, clinics, hotels – and be pretty horrifying (though no disease risk for him).

Combat Notes: These aren’t particularly threatening. They’re mostly innocents, in the way during combat. Their pained moaning should be unnerving but that may be their biggest combat effect – to keep the player off-balance.

6. GAME SYSTEMS

The game world, missions and characters of *Deus Ex* will be brought to life through a variety of game systems. These are described below.

Conversations

Because *Deus Ex* is a Roleplaying Game (RPG), interaction with nonplayer characters (NPC's) is an essential part of the game mechanics. The conversation system is the player's interface with the various NPC's he will encounter while playing the game. Since this interface is used to communicate with virtually every person in the game (and since our story is based in the near future, this will also include robots, computers, and so forth) it's very important that the interface be easy to use. It must also portray to the user the idea that an actual conversation is taking place, and convey all the information we as storytellers need the player to know.

Past and Present

This is an area in RPG's that tends to get neglected time and time again. Most games relegate NPC's to the job of simply providing players with exactly the information they need. "Conversations" aren't; instead, the player typically walks up to the NPC, "uses" the NPC to start a conversation, and the NPC immediately provides an "InfoDump™." Usually this entails the NPC talking, with the only input from the user being a button press or mouse-click to see the next page of text. Occasionally the NPC may ask the player a simple question, giving the player a choice of two or more answers (such as Yes or No). For the most part, the player never speaks during the game, except perhaps when extraordinary events occur.

One can certainly tell a story very efficiently using this method, but the NPC's tend to be shallow and difficult to empathize with. In addition, your character seems to have very little depth because he's practically invisible during conversations. While this type of interaction is most prevalent on console (PSX, Saturn, etc.) platforms, many PC RPG's have also suffered from this mode of communication.

Another common method of NPC interaction is giving the user a choice of several responses to anything the NPC might say. While this provides more interaction than the InfoDump™ method described above, it's still only a means of selecting the correct response. The information is still hand-fed to the player – it just takes an extra mouse click or two before the meal. Usually there is only one correct response and it's usually fairly obvious. The other responses might take the user on tangents or, worse, might be outright wrong. Depending on the style of the game, wrong responses may not cause any harm to the PC, it just means players have to keep clicking until they get the right response, especially where an educated guess won't work. This style of interaction was used in the *Ultima Underworld* games, as well as many adventure titles, such as those by LucasArts.

A third variation on conversation systems revolves around the keyword method employed initially (and primarily) by the various *Ultima* games. Earlier *Ultimas* required you to type keywords, such as Name, Job, and Health, to provoke responses from NPC's. Virtually all NPC's would respond to these keywords, so throughout your journey you'd force these three keywords upon every soul you encountered. However, if the NPC spoke something of interest, for instance, "Seek the city of Moonglow," you could then type, "Moonglow" to prod the NPC for more information. This also might give you something new to ask other NPC's, when it seemed appropriate. Later *Ultima* games moved away from a keyboard interface in favor of using the mouse to select keywords that were highlighted for you. While this made it somewhat easier to play the game (as most everything could be done with the mouse), it took some of the fun out of having to pay close attention to what NPC's said and making sure you picked up on the correct keywords. The problem with this interface is that you're *interrogating* every person you encounter, as opposed to carrying on a reasonable conversation. Conversations turn into puzzles and become more of an annoyance than anything else, because users have to click on virtually every keyword available to make sure nothing's been missed. Why not just give the user everything in the form of an InfoDump™?

One of the problems with these methods is that NPC's are far too shallow and two-dimensional to be believable. If a player walks up to someone and they simply provide the information needed, they might as well be a specialized, one use information terminal instead of the living, breathing, intelligent character

you'd expect them to be in a world you're attempting to simulate. Conversations should flow more naturally and allow more interaction on the user's part.

Our Plan

Of the three methods described above, it seems most appropriate for *Deus Ex* to use the typical console RPG conversation interface with some important changes. Since we're trying to tell a story that the user really can't direct, we know what the NPC's need to tell the user. Getting the NPC's to reveal important information without sounding like InfoDumps™ is the hard part. Rather than NPC's simply giving the player several pages of text to read, we attempt to make the PC interact with the person he's speaking to, even if the PC's spoken text is pre-scripted. While most of the time the player won't have control over what his character is saying, at least his character will be saying *something* as opposed to just sitting there absorbing the information being relayed. This gives the conversation more credibility and also adds more depth to the player's character.

In many conversations the player will have the opportunity to make decisions that control the conversation's flow. While the overall story of the game won't be changed, we can alter many subplots based on decisions the user makes during conversations. For instance, at one point in the story a character may ask if you wish her to join your group of allies. If you accept her offer, she joins. The next time you visit her original location, she's not there – she now lives at your base. However, if you decline her offer, you might encounter her again in a later mission, but this time she has betrayed you and is working for the enemy because you snubbed her. Giving the player simple but compelling choices from time to time helps to put the player in the game and shows that choices have some effect in the game world. It makes the player an active participant in conversations without getting into the quagmire of a keyword-based system.

It's also important that we have good writing to make the various NPC's (and the player character, for that matter) more believable. We need to ensure the NPC's seem human and are not just robots spewing information for the player's benefit. NPC's will have emotions, something we need to make clear during conversations. Since we're dealing with polygonal 3D models for the PC and NPC's, we take advantage of pre-scripted and real-time blended animations for these characters during conversations. We also give some background information on NPC's, but not screens worth of information that would inundate the player – just enough to give the player a feeling that this NPC actually lives and functions in this world.

Conversation Overview

The conversation interface is straightforward and doesn't require a rocket scientist to figure out.

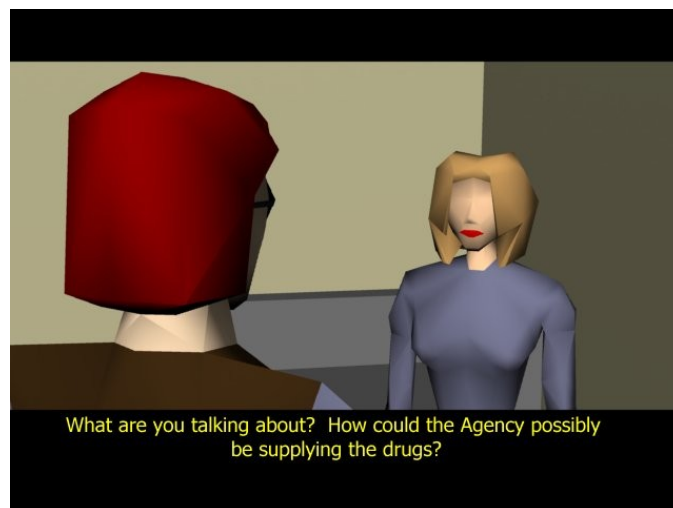
The player can initiate a conversation by walking up to an NPC and, when in range, "using" that person as he would any other usable in the game. (Note that if you "use" an NPC with a weapon in hand, you attack them!) NPC's can also initiate conversations. Conversations can involve two or more characters or a single character and a computer monitor or other secondary party.

However it starts, once a conversation begins, the camera angle changes to show all the characters in the scene (a third person view of everyone engaged in the conversation). In addition, we switch to a letterbox view. The letterbox approach gives the conversations a more cinematic feel. In addition, we use the top and bottom of the screen to display text and user-interface elements during the conversation. This saves us having to clutter the 3D scene, giving conversations a cleaner appearance.



Throughout the conversation we switch camera angles, typically to the person who's doing the talking. When the conversation first begins, we generally display a side shot of both the NPC and PC. The first line of dialog will be spoken by the PC or NPC and, optionally, displayed at the bottom of the screen (see below). When the next line of dialog is spoken, we change the camera to a closeup view of the person speaking. This continues back and forth, with the occasional switch back to the side view of both participants in the conversation, as dictated by cinematic convention.

Below the letterboxed image we display the text, as spoken, if the player chooses. Any spoken text is prefixed by the name of the person doing the talking. If the person's name isn't yet known, we use a general description until the name is revealed to us (either by the NPC or in some other fashion). If the NPC has more to say than will fit in the bottom of the screen, the text clears and fills with new text when the user clicks a button or hits a key to continue.



At some point in most conversations the player is given a choice which directs or redirects the flow of the conversation. When this occurs, we display the choices below the text most recently spoken by the NPC, in a manner typically employed by console RPG's. After the PC has made his selection, the conversation continues.



Once the NPC has said everything he or she has to say (at least for the time being), the conversation automatically ends and the player is returned to the first-person view of the world. If the player wishes, he can initiate another conversation with the NPC, although the NPC may have nothing new and/or important to say at that point. Pressing Escape will always exit a conversation. (All characters will have secondary conversations that reveal interesting, non-critical things about themselves or the world and/or a line of dialogue along the lines of, “Leave me alone, will ya?”)

Conversation Specifics

What Conversations Should Accomplish

The goal of our game is not to create vast areas for the player to wander around in, but to build smaller, focused areas packed with entertainment and things to do. Our conversations must reflect this design strategy. Conversation branches and content must be of very high quality instead of boring information dumps and long-winded rants that serve no purpose. The PC will spend a great deal of time throughout the course of the game talking to NPC’s, so it’s important that we establish goals for conversations in *Deus Ex*. Specifically, we need conversations to do the following:

Conversation is the primary means we have of ***Creating a Believable World***. To create a world where the player sees NPC’s as real and cares for them requires that we create characters with personality and depth. A thorough background was created for each character before scripting of the conversations began. Our conversations present to the player a series of interesting, funny, mysterious and frightening people, not a list of two-dimensional character sheets that drop clues and cease to be important. We must provide each NPC with his or her own purpose, interest, and “life,” independent of the PC. At the same time, we cannot afford to get bogged down in extraneous details that will bore the player, but give him just enough to think the “person” he is talking to is *interesting*.

Most often, conversations ***Convey Information*** to the Player Character. The PC will certainly glean information from other sources in the game, but the most consistent source of information will be through interaction with NPC’s.

Conversations provide ***Emotional Context***. For example, you’ll learn whom you can trust (at least, whom you think you can trust). You’ll discover that some NPC’s are jerks you’d like to avoid (but will probably have to deal with anyway since they have key information you’ll need).

Throughout conversations the player will have opportunities to make decisions that bring about ***NPC Behavior Changes***. In addition, minor plot lines will also be revealed and affected by conversation decisions, giving players the feeling they are in control of their character. These choices reveal what kind of person you are as you play the game.

Critical Information

Following the lead of many previous games, we'll allow players to revisit NPC's several times within the same *game state* and give the NPC's something new to say each time. Basically, a player will walk up to an NPC, initiate a conversation, and when that conversation has finished the player can "use" the NPC again to start another conversation. Sometimes the NPC will simply state, "Hey, I've already talked to you. Leave me alone!" and that'll be the end of that. Oftentimes, however, the NPC will have something new to say, although nothing of terrible import. This will be a good opportunity to provide NPC background information without inundating the player who just wants to get to the nitty gritty of the story.

What we want to be sure of is that any game-critical information is revealed in the first conversation within a given game state setting rather than in the optional, subsequent dialogs. (Once the game state changes, an NPC can, of course, have new critical information for the player.) We want to be sure the user doesn't miss a key piece of information he will need in order to complete the game. We also don't want the user to have to click on every NPC more than once. Therefore, while many NPC's will have additional conversations, we should make sure players can still finish the game even if they choose not to wade through every conversation. On the other hand, that doesn't preclude us giving the player *useful* information in subsequent discussions to make his life easier if he chooses to pursue further dialog with NPC's. This would give the player an incentive to fully converse with everyone he encounters.

Starting Conversations

Conversations can be initiated by either the player or by NPC's. In most cases, the player initiates the conversation, by selecting the NPC and "using" him or her. In some cases, an NPC will want to initiate conversations with the PC.

In NPC-initiated conversations, the NPC walks toward the PC until he gets within a pre-determined range. At that point, the PC is put into stasis, rotates to face the intrusive character, and switches to conversation mode. If the player avoids the NPC approaching him, the conversation can be postponed indefinitely (although for critical conversations this can be overridden and prevented). Other methods used to initiate a conversation include using an object or stepping on an "egg."

After the conversation starts, the player loses physical control of his character. Animation continues in the game world, visible in the background, to give the illusion that time is still passing but, in fact, game time stops. Nothing critical happens in the background while a conversation is going on (see below).

Ending Conversations

Conversations can end in one of several ways:

- The NPC can exhaust his dialog (the typical way conversations finish).
- The NPC may offer the user a choice that will cause the conversation to end. For instance, the NPC might ask, "Did you hear the news?" and the player could respond with either, "No, what happened?" or "I could care less...." If the latter option is picked, the NPC might say something along the lines of, "Jerk!" and then leave.
- If the user is viewing a conversation for the second time he is permitted to leave the conversation by pressing [ESC] (see below).

When the conversation is over the view returns to first person, game time resumes, and the user regains control.

Conversation Mode

When a conversation begins, the screen goes to letterbox, real time action is frozen (though animation continues in the background), and the camera switches to third person/cinematic. When transitioning to letterbox, the black areas above and below the 3D region fade into existence as the scene cuts to the conversation. As an option, text appears outside (below) the letterbox, captions repeating what the PC and NPC's are saying for deaf players or people who want to play in silence.

Initially, the camera displays a side view of all parties (typically two but sometimes more) involved in the conversation. However, during the conversation, we change camera angles, in cinematic style, usually focusing on the person speaking but also cutting to over-the-shoulder shots and conventional two-shots.

We will take steps to prevent players from using conversation as a way to escape combat. A character attacking the player cannot be talked to unless we special case the event. For example, after doing a predetermined amount of damage to the PC, the attacker might initiate a conversation, gloat for a moment and explain the details of his evil plan (“Since you are powerless to stop me!...”)

Game Time During Conversations

Game time comes to a stop when a conversation starts. This way the player doesn’t have to worry about anything else that might be occurring around him while engaged in a conversation.

This does *not* mean that PC and NPC models won’t be animated at appropriate times during the conversation – ambient animations for PC and NPC (as well as background figures and objects) are critical to creating a believable illusion that a conversation is going on. We want to give the appearance that the world is still functioning while the conversation is taking place.

Environment effects, including sound effects, lighting and animations continue during conversations. For instance, if there’s a storm going on we continue with any audio (thunder) and visuals (lightning, rain) associated with the storm. Or, if there’s a fire-fight going on in the background, we still want to hear the sounds of that battle and see combatants running around. The player won’t have to worry about getting killed in a cross-fire while he’s talking (though human psychology being what it is, we hope players will feel a LITTLE uncomfortable if they’re talking while bullets are whizzing all around them...).

Body Language

Though game time stops during conversation, we want to give the illusion that the world continues to function while you’re talking. To that end, we show body movements (and background animations) during conversations. For instance, if a character says, “I don’t know,” she might shake her head and shrug her shoulders while the dialog is being spoken. We try to reproduce the feel of an actual conversation by using body language people might use in real life. This requires that certain animations for the 3D models be triggered at certain times during conversations.

In addition, we display facial movements of characters while they’re talking. First, this means that a character’s mouth moves in sync with the text being spoken.

If time permits, we will vary characters’ facial expressions depending on their mood. If an NPC is angry, we will use a facial texture/animation that expresses anger, rather than the default texture (which probably won’t show anger unless a particular NPC is a grumpy old man who’s never happy!)

Choices

In most conversations the player is given one or more opportunities to direct the flow of conversation. When this occurs, the choices are listed in the black portion of the screen below the letterboxed scene. The player must make a selection to continue. However, unlike many roleplaying games, we limit the number of branches in conversations – depending on the conversation, there may be *no* opportunities for interaction (meaning the PC and NPC dialog is completely pre-scripted) or there may be one or more user decision points or more. (Three is about as many as we ever want, but this rule – like all others – doesn’t have to be followed religiously.)

Obviously, player choices and branch points are very important aspects of our conversations. They allow players to make decisions that affect how NPC’s see the PC and, further, NPC behavior is influenced by choices players make. Although most decisions the user makes won’t have *huge* ramifications on the general plot, they make a difference in how the world responds to the PC. This gives the PC more depth and allows the user to have some control over how his character develops. Because the player is controlling the actions of his PC and can see direct results of his decisions, it allows the player a tighter emotional bond with the PC, NPC, and game universe.

Actions Available During Conversations

In addition to selecting branch points, players have other conversational options available to them. Notably Exiting and Repeating.

Exiting: Because NPC’s often deliver important information the player needs in order to complete the game, we normally prevent the player from exiting a conversation prematurely. However, if the player is

listening to a conversation he has heard previously (see **Repeat** below), we allow him to exit at any time by pressing [ESC].

When the user does leave a conversation early, we wait for the current *paragraph* of dialog to be completed, as we don't want to break away in mid-sentence. A *paragraph* is defined here as the smallest recorded unit of speech, typically one "page" worth of dialog, as displayed below the letterboxed image. Where a keypress from the user would, typically, continue to the next page, a player who presses Escape leaves the conversation at the end of the current page.

Repeat: There are many times while playing an RPG where you might miss something an NPC just said and you'd like to go back and listen to it again. To do this, players can go to the Datavault screen. There, all conversations the player has experienced are recorded for easy playback.

Objects and Inventory

Occasionally during conversations an NPC will require that you give him an object you have in your inventory. When such a point has been reached in a conversation, you do not automatically give the NPC the item if it's in your inventory, but instead you are presented with a choice. If you answer positively, the object is automatically removed from your inventory and given to the NPC. Likewise, an NPC might offer you an item and, if you accept it (or the NPC forces it on you), it is placed in your inventory, assuming you have enough space for it. If you don't have enough space the NPC says something along the lines of, "Hey, you can't possibly carry anything else, why don't you come back later after you've unloaded some of that stuff?"

Many NPC's allow you to buy, sell, and trade items. Buying, Selling and Trading (all accomplished on the same interface screen) is initiated by the NPC through conversation. If you walk into a store and start a conversation with the proprietor, at one point you might be asked, "Do you want to buy anything?" Your choices would be, "Yes" and "No." Answering "Yes" brings up a list of items the character is offering (or seeking). Giving or taking an item is a simple matter of selecting the appropriate conversation option, as you would select any conversation choice.

Scripting and Cinematics

Facial expressions and body language combined with a combination of cut scenes, close ups, and perhaps even pans will give our conversations a cinematic feel.

Conversations will not progress to the next "page" until the player presses a key. This requires motions that may be repeated during a lengthy pause in the NPC's side of the conversation. During the conversation there will be times when no text is visible on the screen. These periods are to accommodate scripted motions, entry or exit of characters from the conversation, or dramatic pauses.

The things conversation writers will have to take into account are:

- Conversation text
- Generic/backstory conversation options (for when the primary conversation has been exhausted)
- Checking for flags
- Setting flags
- Camera work
- Staging of the NPC's
- Body language and facial expressions
- Emotional state (if applicable)

There will be times when it is beneficial for us to have three-party conversations. Camera work, character animations and text preceded by the NPC name will make it clear who is speaking. Some conversations will be designed to introduce or dismiss an NPC while the conversation mode is still in progress.

Voice Recordings

We will need complete conversation scripting early in the design phase to allow casting and scheduling of voice talent, recording of conversations, and implementation and testing of the recorded conversations.

Storage space may become an issue, as well as booking recording sessions late in the project to fix bugs and account for inevitable story changes.

NPC Emotional and Behavior States

The default conversation is all that will exist for many NPC's, but some of them may become involved emotionally with Denton by events triggered in the conversation.

In these cases, an "Emotional" flag will change the nature of the conversation to reflect fear, anger, affinity or love.

To provide depth, this flag will allow a range of values rather than a binary switch, allowing more than one emotional state for a single NPC.

User Conversation Options

Display Text. The user can optionally display conversation text at the bottom of the screen to supplement the recorded speech. PC choices will always be visible at the bottom of the screen, whether or not text is displayed. Default to ON.

NPC Highlighting. To make it easier to determine when an NPC has something new to say, the player can choose to highlight the NPC in some fashion. In this way, the user sees immediately when he should talk to a character and when he can afford to ignore the character. Default to OFF.

User-Interface

While playing *Deus Ex*, users will interact with several UI screens. Some of these screens take over the entire display and suspend gameplay (e.g., the Inventory Screen) while others overlap portions of the 3D scene while the user is walking around the world (e.g., the Object Strip).

User Interface Generalizations

Mouse Cursor

Because the mouse is used to control the player's movement in the 3D world, no mouse cursor is visible on-screen during normal play. However, once the user calls up an interface screen a mouse cursor appears. Closing the interface screen causes the cursor to disappear, giving the 3D scene a cleaner appearance.

Overlays vs. Modal Dialogs

Overlays are user-interface elements that appear over the 3D scene and are active while the user is running around the world. These include the Hit Display, Ammo Display, Augmentation Display and Object Strip. These do not require or use a mouse and do not cause game time to stop. Full-screen displays, such as the Inventory Screen, Augmentation Screen, Specific Location Healing Screen and Notepad Screen, though translucent, fill the screen real-estate and are modal. This means that when the user is in one of these screens it must be closed before anything else can be done in the game.

Game Time

In a single-player game, game time stops anytime the user brings up a full-screen display (Inventory, Augmentations, etc. as outlined above). This is a bit unrealistic (if you go through your backpack while standing on a sidewalk in a busy city the world doesn't grind to a halt!), but it makes the game easier and more enjoyable to play. We don't want the player worrying about the possibility of attacks while rummaging through inventory or browsing through notes. Of course, animations and ambient sounds continue, since having everything just stop, suddenly, when you pop up a UI screen would be too abrupt and jarring.

Note: During multi-player games, the action does *not* stop when user interface screens are active.

Menus

During the course of gameplay, pressing the [ESC] key causes the Main Menu to appear. However, while any full-screen displays are active, [ESC] pops the current screen off the display, escaping back to the previous screen. In conversation, pressing [ESC] exits a conversation immediately. Once back to the 3D scene, pressing [ESC] causes the Main Menu to appear, as usual.

On the various user-interface screens we'll include an icon that allows the user to get to the menu.

While in the menus the game is frozen (except in multiplayer games where the action continues).

Interface Outline

The following is an outline of the user-interface elements described in this document:

Controls & Menus

Keyboard and Mouse Controls
Menu System

On-Screen Overlays

Object Strip
Hit Points Display
Compass Display
Ammunition Display
Augmentations
Messages

Full-Screen Displays

F1 – Inventory Screen

- Augmentations Screen
- Skills Screen
- Character Information Screen

F2 – Goals Screen

- Datavault Notes Screen
- Datavault Mission Goals Screen
- Datavault Conversation History Screen
- Datavault Infolink Screen
- Datavault Maps Screen
- Datavault Logs Screen

Character Generation (before game begins)

Computer Interface

Keyboard and Mouse Controls

The following section describes how the user interacts with the game through the use of the mouse and keyboard. None of the actual keyboard/mouse mappings outlined here are set in stone – they’re simply the defaults. Users will be able to remap most keyboard and mouse commands to suit personal taste. In addition, we will provide several default keymappings that should accommodate most users’ needs. The default keyboard and mouse mappings are listed in tables at the end of this section.

Looking Around

If you move the mouse with no buttons pressed, your character’s head moves around, in *Quake* mouselook fashion. For instance, if you move the mouse left, you look left; if you move the mouse backwards, you look up; etc.

If you start to move “forward” (by pressing the Up-Arrow, for instance), you move in whatever direction you are currently facing.

Movement

You move forward by pressing the [Up-Arrow] or [W] and move backward by pressing [Down-Arrow] or [S]. (These are default keymappings *only* and can be changed by the player.)

Turn left by using the [Left-Arrow]/[A] and turn right with the [Right-Arrow]/[D] keys.

Lean left/right use the [Q] and [E] keys.

Strafe left/right by using the [Z] and [C] keys.

Look up and down with the [R] and [V] keys.

Jump by pressing [SPACE].

There are three movement modes: Running (default), Walking and Crouching. Each has a different speed and noise level, but there are no fine gradients between them; you move at walking speed, running speed, crouching speed, or you don’t move at all.

Running is the standard movement rate; to move forward press [Up-Arrow] or [W].

Walking decreases movement rate – as well as the amount of noise you make! – by 1½. To walk, hold down the [SHIFT] button while moving. If you wish to walk by default, you can set this in the *Game Options* menu.

Crouching allows you to crawl in places you normally can't access because of your height. Crouching is achieved by holding down the [X] key. This reduces movement rate by ½ and sound by ½.

Object Interaction

Because we want to immerse players in the world as much as possible, we allow them to interact with most of the objects encountered in the game. (The goal is to allow interaction with all objects, but this is probably not realistic. Still, we're committed to getting as close as we can...)

You can pick objects up, put them in your inventory, drop them, throw them, and of course, use them. Since object manipulation plays such a central role in *Deus Ex* it is vital that the interface for interacting with all these objects be intuitive and easy to use.

In many first-person shooters the right mouse button is used to move forward (at least this is the default action – many people remap to suit their personal preferences). In other words, the right mouse button represents your feet. In *Deus Ex*, the mouse buttons represent something else:

The left mouse button is used to manipulate objects IN-HAND or to use an in-hand object (a key, say) in conjunction with an in-world object (a door, for example). If you are holding a weapon, clicking the left mouse button fires the weapon. If you are holding an item, you use the item. If you are holding an item and something in the world is highlighted, you use the item with the currently highlighted object, if that's possible – otherwise, you simply use the in-hand object, as already described.

The right mouse button is used to interact with things IN-WORLD (i.e., in the gameworld), whether that interaction is to get the object, use it, initiate a conversation, etc. If there is no In-World object or character highlighted and you have an inventoriable item in-hand, right-click puts the object away. If the item in-hand is not inventoriable, it is thrown. If your hands are empty and nothing is highlighted in-world, clicking the right mouse button has no effect.

The middle button on a three-button mouse is used to drop, throw or place an in-hand object. The object will be dropped or thrown depending on where you are looking. If there is an object currently highlighted in the world, you will attempt to place the in-hand object on the in world object. (Note: Players with two-button mice can use the TAB key to accomplish the same things or the Backspace key to drop an object directly on the ground rather than throw it – useful for precise positioning of dropped objects.)

Players can reconfigure the keyboard and mouse to their liking.

To pick up an object, center your view on it using the commands already described. This is called "focusing." Once you focus on the object, it will be highlighted to indicate that it is centered in your sights.

(Note: Object *highlighting* will be fictionally justified as a feature of your default eye augmentation. However, purists who feel it detracts from the immersive quality of the experience can disable this feature.)

Whether you have object-highlighting on or off you can only interact with an object once it has been focused. You can perform the following actions on a highlighted object:

Display Informational Text About the Object or Character: If you highlight an object without pressing a button, the object name appears. Fictionally, we justify this by saying the PC's Infolink augmentation can access a database of information about game objects.

Put the Object in Inventory: Double right-clicking causes a highlighted object in the world to pop immediately into your inventory, bypassing your hands. Similarly, if you right click when no objects are highlighted in the world and you have an item in-hand (see below), the object you have equipped is placed in your inventory. If you don't have enough room in your inventory, you get a visual and/or aural cue alerting you to that fact. You can then rummage through your inventory to make room before you try again.

Attack the Object: You can attack objects just as you attack anything or anyone else in the game. If an object is in front of you and within range of your weapon, clicking the left mouse button uses your weapon against that object. Not all objects can be destroyed, but there's nothing to stop you from trying. If you don't have a key to a door, you just might be able to blow it off its hinges (assuming you're not trying to get into a bank vault!).

Use the Object: Clicking the left mouse button causes you to use an in-hand object. Clicking the right mouse button causes you to use an in-world object. What happens when you use an object is determined by what's going on in the game, by what object you're using and, at times, by what object you have in-hand (if any). For example, if you use a computer, a 2D screen representing the computer's display pops up, allowing you to interact with the computer in more detail. If you use a door, the door opens (assuming, of course, it's not locked). If you use a locked door while your lockpicks are in hand, you use those lockpicks to unlock the door opens (assuming your skill level is high enough and you have enough picks). Most objects in the game have one clearly defined use, and when you use an object the game "knows" what to do with it.

It is important to note that objects in-hand (see below) have a higher priority than highlighted objects in the game world. For instance, if you have a gun in your hand and click the left mouse button, the gun fires (as long as you have ammo) even if you highlight a door right in front of you. As far as the game is concerned, clicking the left mouse button while focusing on a door means you want to shoot the door.

Pick Up the Object: Right-click on a highlighted object to pick it up and hold it in front of you (see illustration, below). An object in-hand remains so until you drop it, use it (if it's a single use item), equip another inventory item, or ready your hands (see below for details). When you pick up an object, it displaces whatever you were previously holding, including weapons.

To move a held object into inventory, right click a second time or equip something else (assuming the first held object will fit in inventory). If there is no room in your inventory, the item is dropped on the ground in front of you and a message to that effect appears on screen.

If you double right-click an object in the gameworld, it is placed directly in your inventory (assuming it's not too large, too heavy or bolted down). If the item can normally be picked up but there is insufficient room in your inventory it remains in the 3D world and a message appears: "No Room In Your Inventory." At this point the player can open the inventory screen and rearrange or drop items until the item will fit.

To allow players to function while carrying items, we use translucency to allow them to see through most held objects. (Only weapons and some small objects are not made translucent.) The object is displayed at the bottom of the screen, as shown in the following example (a held chair):



With an object in-hand you can perform the following actions:

- **Drop:** To drop an object on the floor, first look at spot on the ground where you wish to drop it then press the [TAB] or [BACKSPACE] key. The [TAB] key throws the object so, to "drop" it, you must look straight down. The [BACKSPACE] key drops the object directly on the ground at your feet, regardless of where you're looking.
- **Throw:** To throw an object, look up at a relatively distant spot in the 3D scene and then "drop" the object by clicking the [TAB] key, as described above. The object will be thrown across the room. In

Deus Ex, throwing is basically dropping-at-a-distance. The higher you raise your sights, the higher your arc and the longer the throw. Two things to note: First, thrown objects of sufficient weight and/or size can be used as impromptu weapons and do damage to anyone or anything they hit. Second, many objects will break if dropped from a sufficient height or thrown a sufficient distance.

Stack: To stack an object in-hand on an object in the 3D world, highlight the object upon which you wish to place the in-hand object. Place an object in-hand on the highlighted object by pressing either the [TAB] or [BACKSPACE] key. (In other words, drop the in-hand object on the highlighted object in the gameworld.) If you're in range, the object will be placed successfully.

- **Use:** If the object in-hand can be used by itself, click the left mouse button or press [ENTER] to use the object. Some items (e.g. medical kits) are single-use only. When you use such an item, it disappears from your hands.
- **Use With Another Object:** Some objects can be used on or in conjunction with other objects. For instance, you can use a lockpick (or several lockpicks) on a door to unlock it without having to find the key or combination. To use an object on another object in the gameworld, place the usable object in-hand, highlight the second object (the one in the 3D view) and then click the left mouse button. If the two objects can be used together, they will be, automatically. Otherwise, the object in-hand performs its default action. For example, if you're holding a weapon that can't be used with the "target" object (for example, a lock) the weapon will simply perform its default action, which in this case is firing. You may still blow the lock to pieces, unlocking it, the hard way... If, however, the object you're holding has no obvious function when used with the target object (a fish in-hand used on a door, for example), we display a text message telling you there's no effect.

Default Keymap

The following tables describe all the keyboard and mouse commands, broken down into Movement and Non-Movement related functions.

(Note: All controls are remappable through the menuing system. The key/mouse controls that follow are defaults only.)

Default Movement Keys

Key(s)	Mouse	Action
W or Up Arrow		Move Forward
S or Down Arrow		Move Backwards
A or Left Arrow	X-Axis	Turn Left
D or Right Arrow	X-Axis	Turn Right
R	Y-Axis	Look Up
V	Y-Axis	Look Down
F		Center View
Z or Comma		Strafe Left
C or Period		Strafe Right
Shift		Run (or Walk)
Space or Insert		Jump
X		Crouch
Q		Lean left
E		Lean right

Default Non-Movement Keys

Key(s)	Action
ESCAPE	Brings up the Main Menu while the player is in the 3D scene. If a user-interface screen is active, pressing [ESC] will instead cancel that screen, returning the user to the 3D scene where pressing [ESC] a second time will cause the menu to appear.
F1	Inventory screen. All character information screens are accessed from this screen.
F2	Datavault screen. All Datavault functions are accessed from this screen.
F3	Subdermal Augmentation #1
F4	Subdermal Augmentation #2
F5	Cranial Augmentation
F6	Arms Augmentation
F7	Legs Augmentation
F8	Eyes Augmentation
F9	Torso Augmentation #1
F10	Torso Augmentation #2
F11	Torso Augmentation #3
F12	Light Augmentation
1 – 0	The number keys lining the top row of the keyboard will be used to instantly select one of the items the user has previously placed in his Object Strip. The item will be placed immediately in-hand where it can be used. The “0” key is dedicated to keys
Mousewheel Up	Select previous object in Object Belt.
Mousewheel Down	Select next object in Object Belt.
Right click	Interact with object In World (get, use, open, initiate conversation, etc.). If there is no In-World object and you have an inventory item in-hand, right-click puts the object away. If the item in-hand is not inventoryable, it is thrown.
Left click or ENTER	Uses whatever object you have in-hand. If you are holding a weapon, fire the weapon. If you are holding an item, use the item. If you are holding an item and something in the world is highlighted, use the item with the currently highlighted object.
Middle click	Drop/Throw/Place object in-hand. The object will be dropped or thrown depending on where you are looking. If the

or TAB	is an object currently highlighted in the world, you will attempt to place the in-hand object on the in world object.
Backspace	Drops in-hand object on ground directly in front of you.
[Toggle zooming scope on sniper rifle
]	Toggle laser sight on sniper rifle
;	Reload current weapon

<u>Cheat Keys</u>	
Key(s)	Action
PRNT SCRN	Take screen snapshot
- <minus on keypad>	Bring up utility menu (load maps, etc.)
Y	Fly
K	Walk
H	Ghost
Tilde (~)	Brings up console command line
Showhud 0	From console, turns off HUD, etc. (showhud 1 reverses)
Stat fps	From console, show performance info. Toggle on/off
Augadd <augname>	From console, gives augmentation (Go to Augmentation screen, highlight, upgr activate, ESC. Reverse procedure to de-activate). See Augmentation List, below
AllAugs	From console, gives you all of the augmentations at the max level
AllAmmo	From console, gives you tons of ammo
AllHealth	From console, completely heals all of your body parts
AllSkills	From console, gives you all of the skills at the max level
Summon <itemname>	From console, add an itemname in front of you in the world – see Summonable Item list, below

Summonable Items & Add-able Augmentations

Weapons	
	WeaponAssaultGun
	WeaponAssaultShotgun
	WeaponBaton
	WeaponCombatKnife
	WeaponCrowbar
	WeaponEMPGrenade
	WeaponFlamethrower
	WeaponGasGrenade
	WeaponGEPGun
	WeaponHideAGun
	WeaponLAM
	WeaponLAW
	WeaponMiniCrossbow
	WeaponNanoSword
	WeaponNanoVirusGrenade
	WeaponPepperGun
	WeaponPistol
	WeaponPlasmaRifle
	WeaponProd
	WeaponRifle
	WeaponSawedOffShotgun
	WeaponShuriken
	WeaponStealthPistol
	WeaponSword
	WeaponNanoVirusGrenade

Ammunition	
	Ammo10mm
	Ammo20mm
	Ammo762mm
	Ammo3006
	AmmoBattery

	AmmoDart
	AmmoDartFlare
	AmmoDartPoison
	AmmoNapalm
	AmmoPepper
	AmmoPlasma
	AmmoRocket
	AmmoRocketHE
	AmmoSabot
	AmmoShell

WeaponMod	WeaponModAccuracy
	WeaponModClip
	WeaponModLaser
	WeaponModRange
	WeaponModRecoil
	WeaponModReload
	WeaponModScope
	WeaponModSilencer

Miscellaneous	AugmentationCannister
	AugmentationUpgradeCannister
	AdaptiveArmor
	Binoculars
	BioelectricCell
	Candybar
	Cigarettes
	Credits
	FireExtinguisher
	Flare
	GogglesIR
	HazMatSuit
	Liquor40oz
	Medkit
	NanoKey
	Rebreather
	Lockpick
	Multitool
	Sodacan
	SoyFood
	VialAmbrosia
	VialCrack
	WineBottle
Augmentations	AugAqualung
	AugAudioAnalysis
	AugBallistic
	AugCloak
	AugCombat
	AugInfolink
	AugDefense
	AugDrone
	AugEMP
	AugEnviro
	AugHealing
	AugHearing
	AugHeartLung
	AugLight
	AugMuscle

	AugShield
	AugSpeed
	AugStealth
	AugTarget
	AugVision

Menu System

Pressing [ESC] causes the Main Menu to appear. This pauses the game. A cursor appears but the player can use the keyboard or mouse to navigate the main menu and sub-menus.

Pressing [ESC] while in the menu system causes menus to pop off the stack, returning to the previous menu.

Pressing [ESC] while the main menu is visible returns to the current game in progress or, if no game is presently being played, prompts the user to quit *Deus Ex* (as if the user had chosen “Quit” on the menu).

The [ESC] key cannot be re-mapped.

The following is a breakdown of the menu structure, followed by details of each menu subsystem.

Main Menu

- Single Player
 - New Game (Create New Character)
 - Save Game
 - Load Game
- Multiplayer
 - New Game
 - Deathmatch
 - Running Man
 - Assassin
 - Hostage
 - Scavenger Hunt
 - Join Game
 - Multiplayer Options
- Options
 - Customize Controls
 - Game Options
 - Display Options
 - Sound Options
- Credits
- Back to Game
- Quit

Single Player

New Game (Create New Character)

From here the user can start a new game. If a character has already been created for a game in progress, the player is asked if he wants to abort the current game and create a new character.

Upon starting a game, players go to the Character Generation Screens. From these screens you first pick the model used for your character during the course of the game and your character’s “real” name. (See the section describing the “Character Generation Screens,” below).

Once you’ve done this, you have the option of going to a special Training Mission. Here you learn how the game interface works, get to experiment with combat, skill use, augmentations and conversation.

From Training, you go to the Skills Selection Screen. Each player begins the game with 300 skill points (SP) which can be used immediately to upgrade one or more skills. Alternatively, these points can be saved until later in the game, when players may have a better idea what skills they want to upgrade.

Clicking the Start Game button on the Skills Selection Screen takes you to the beginning of the game's first mission.

Save Game

Allows the user to save the game. This screen consists of multiple save-game slots, each containing a text description of the game saved in that slot. The number of save-slots available is limited only by the user's available hard-drive space. If the user saves more games than will fit on the screen, vertical scroll bars allow him to scroll through them. In addition to a text description, a snapshot of the current 3D scene is saved. As the user clicks on save-game slots, a box at the right of the screen displays the screen-shot, giving the user a better idea of where and under what circumstances the game was saved.

When the Save screen appears, the text in the most recently saved game slot is highlighted automatically. This allows the player to change the description simply by typing – the old description is replaced with the new one. The user can also modify the existing description by using the left/right arrow and backspace keys to move the cursor through the text. Once the user is happy with the description, pressing [Return] or clicking on the Save button writes the save-game file to disk. The user can also press [ESC] or click on the Cancel button to exit this screen without saving.

If the user clicks on a blank slot (or if this is the first time the user is saving his game), a description of the game is automatically generated. This description includes the name of the current "map" and the current time/date. For example:

The White House [7/24/98 3:35pm]

This default description is highlighted and can be overwritten simply by starting to type (as described above).

Once the user has saved a game, he can use the quick-save feature by pressing [CTRL-S]. This causes his current game to be saved quickly in the last save-game slot.

Load Game

Allows the user to load a previously saved game. Once a game has been saved, the user can quickly load the last saved game by pressing [CTRL-L]. The Load screen is set up in a similar fashion to the Save screen (see above). Each game slot has a one line text description of the saved game, either generated by *Deus Ex* or typed in by the player. In addition, each save-game file has a snapshot of the 3D scene as it appeared when the game was saved. This snapshot is displayed to the right of the currently selected save-game file.

The most recently loaded or saved game is automatically highlighted upon entering this screen. The user can load a different save-game by using the arrow keys to select a game and pressing [Return], by left-clicking a particular save-game name with the mouse and then clicking on the Load button, or by double left-clicking a game name. This screen can be exited by pressing [ESC] or clicking on the Cancel button.

Multiplayer (to be patched!)

NOTE: This menu option will be disabled until we release the multiplayer patch, some time after the single-player game ships.

New Game

From here the user can start a new multiplayer game. There are several types of multiplayer games available, described in Appendix 5: Multiplayer. From this menu the player can choose the type of game he wishes to start by selecting the appropriate type from the menu (**Deathmatch, Running Man, Assassin, Hostage, and Scavenger Hunt**).

Join Game

This option allows you to join a network game in progress.

Multiplayer Options

The user can setup default options that are applied to any new games that are started from this machine. These options are fully described in Appendix 5.

Options

The various option menus allow the user to customize various aspects of the game, including Controls, Game Options, Display and Sound. Each of these screens has a *Reset to Defaults* option so the user can easily undo anything. In addition, there are *Cancel* and *OK* buttons on each screen.

Controls

Customize Keyboard/Mouse Controls

Always Run. (Default: On)

Invert Mouse. (Default: Off)

Mouse Sensitivity

Game Options

NPC Highlighting – If an NPC has something new to say that the player hasn't yet heard, a visual cue alerts the player. This saves the player the trouble of "using" an NPC only to have the NPC repeat what he or she just said. NPC highlighting works like normal object highlighting, meaning the player still has to get within range of the NPC before the highlighting is visible.

Conversation Speech – Speech in this case refers to the spoken dialog of the PC and NPC's in conversations. Subtitles appear during conversations when the PC or NPC's speak, although there will certainly be times when computers, robots, and other mechanisms speak as well. Subtitles normally appear at the bottom of the screen in the letterbox region. By default, Speech will be enabled and Subtitles disabled. Speech and Subtitles may be on simultaneously, but they cannot both be *disabled* at the same time.

Log Timeout Value – Determines how long Log messages remain on-screen. Default is 3 seconds but allowable values range from 1 second to 10 seconds.

Weapon Auto-Reload – Defaults to Enabled but players can choose to reload manually.

Gore Level – Has two values, Normal (the default) and None.

Toggle Crouch – When set to "on," a single press of the crouch key causes the character to begin crawling. To stand up again, the player must press the crouch key a second time. When set to "off," the character begins crawling when the crouch key is pressed but stands automatically when the player lets up on the key.

Overlay Options

Selecting this menu item causes another screen to appear from which the user can select various overlay options. These include setting the overlay translucency level, selecting which overlays are visible, and selecting a default palette for the overlays.

Translucency Level – Allows the user to set the level of translucency for the overlays, from completely opaque to a level just barely usable (but not completely invisible as that would be pointless). Default value is Low.

Overlay Toggles – These toggles allow the user to hide/show various overlays on the 3D scene.

Typical *Quake*-engine games only display a small amount of information on the screen (typically at the bottom) and allow the user to hide this information by zooming his screen all the way in with the [+] key. Since we're going to have several displays, we want to give the user the option to turn them on and off at will. The following displays can be toggled:

- Object Strip (Default: Visible)
- Hit Display (Default: Visible)
- Augmentation Display (Default: Visible)
- Ammo Display (Default: Visible)

Remaining Ammo Display – This toggles between displaying Rounds in Current Clip/Remaining Clips and Total Ammo. When "On," remaining ammunition in the Ammo Display is displayed on a per-clip basis. The former means that only the amount of ammunition remaining in the current clip is displayed, along with a count of the remaining clips for this type of ammo. The latter means that all remaining ammo is displayed as a single number regardless of how many clips there are.

Crosshairs – This allows the player to select the appearance of his crosshairs. It is also possible to select "None" and have no visible pointer on the screen in the 3D display.

Default Palette – Allows the user to choose from several palette configurations for the overlay displays.

Display

Adjust Brightness – Used to adjust the amount of Gamma Correction. Use this if your monitor is too dark and adjusting the brightness/contrast controls on the monitor doesn't help.

Toggle Full-Screen Mode – Use this option to toggle between full-screen or windowed.

Rendering Device – Select from among 3DFX Glide, PowerVR, Open GL and other supported hardware rendering devices.

Screen Resolution – Defaults to 640x480 but resolutions up to 1600x1200 are available.

Texture Detail – Toggles between High (the default) and Low

Sound

Music Volume – Adjusts the music volume.

Sound Effects Volume – Adjusts the sound effects volume.

Speech Volume – Adjusts the speech volume.

Sound Quality – Sound quality.

Sample Rate – Lower sample rates result in less CPU overhead but also lower sound quality.

Effects Channels – Adjusts the number of sound effects channels.

Reverse Stereo – Reverses the left and right outputs.

Use Surround – Surround sound support.

EAX Support – EAX support

Credits

Selecting "Credits" results in a dazzling display celebrating the efforts of those who endeavored so mightily to produce *Deus Ex*. Time permitting, the credits display will include pictures of everyone who worked on the project. *Really* time permitting, we will create skins of everyone in the game, slap them on models, put them in a 3D space, pre-script some camera movement and bring up some text showing who each person is before they get blown away by UNATCO agents. If we get done months early, we may even model our office using *UnrealEd*. (Or we may just run a list of names...)

Back to Game

The Main Menu disappears and the player can continue playing. Action picks up as if the game had never been paused.

Exit

Quits the game. Before exiting we will prompt players with the obligatory confirmation message – "Are you sure you wish to Quit the game, leaving the earth to succumb to your enemies?? [Y/N]".

Character Generation Screens

The character generation screens are invoked when the PC selects "New Game" from the main menu. This process actually involves two different screens. The first, accessed immediately upon selecting "New Game," allows the user to type in a "real" name for the character and select a skin to represent the character. The selected model is displayed prominently, time-permitting even rotating in 3D so the user can see it from the front and back. Once the user is happy with his choices, he can click on the Start Game button to continue to the training sequence or select Cancel to quit back to the menu.

Note: Time permitting we will also allow the user to choose how difficult combat will be in the game. Once the game has been started this cannot be adjusted. This adjustment will be made on the first character creation screen.

Following the training sequence, during which players learn how the interface works and get to try out various skills and augmentations, the second Character Generation Screen appears. This is where the user can distribute 2400 skill points to make his character unique from the outset. (Players have the option of spending some/all of these points immediately or they can hoard and spend them later, when they have a better idea what the game requires and/or how they want to play.)

The second character generation screen operates in a fashion similar to the Skills display, described below, but more screen real-estate will be given to the skill upgrading since that is the screen's primary purpose. Once the user has allocated all his skill points he can click on the OK button to start the game. The Cancel button can be used to return to the Main Menu.

On-Screen Overlays

Once gameplay begins, On-Screen Overlays overlap the 3D scene and convey information the user may want or need during play.

We want a clean, uncluttered interface to minimize the impact these displays have on the 3D scene. To that end, these overlays will be translucent, allowing the 3D scene to bleed through. The level of transparency can be set by the user in the *Game Options->Overlays* menu. The user may also choose different palettes for the overlays to better suit his or her taste. In addition, the main overlay displays (Hit Display, Ammo Display, Augmentation and Object Strip) can be toggled on or off from the *Game Options->Overlays* menu. The location of the various overlays *cannot* be changed.

(Note that all illustrations below were generated early in development and reflect only the layout and content of specific screen elements not the execution of those elements)

The following screenshot displays the primary overlays:



An *Object Strip* runs along the bottom of the screen.

An *Ammunition Display* can be found in the lower left-hand corner.

A *Hit-Point Display* can be found in the upper left-hand corner.

An *Augmentation Display* can be found in the upper right-hand corner.

Object Strip

This strip contains ten hot key slots. A single item can be placed in each Object Strip slot, as outlined below in

“Hot Keys/Object Strip. However, the last slot is reserved for a key object. All keys collected during the game are incorporated into this item which can't be dropped or moved to a different slot. When you get a key, it goes to slot zero of the object belt and gets stored with other keys you've picked up. When you select the keyring (slot 0) and use a door, you automatically use the appropriate key, if you have it. Fictionally, we'll work nanotech into it (keys have codes that transfer themselves to a mega-key).



Each Object Strip slot represents a hot key and is identified by a number, corresponding to a number key along the top row of the keyboard. Pressing a number key instantly selects an item in the appropriate Object Strip slot. The selected item is equipped immediately and either used, if appropriate, or placed in the PC's hand where it can be used by left-clicking the mouse or pressing the [Enter] key. Stackable items have a small number in the lower portion of the slot designating how many items of that type remain in inventory.

Note that the Object Strip does not represent *additional* inventory space: Objects on the belt still fill up inventory slots (about which more later); objects on the belt are just more easily accessible than objects that are not on the belt. Objects on the belt occupy only one hot key slot, regardless of how much actual inventory space they take up.

Hit-Point Display



This small, iconic figure (representing the PC) displays hit points for each area of the body that can take damage – head, torso, legs, and arms.

As different parts of the body take damage, these body locations change color – from green to yellow to red and, finally, to black.

This display also serves another purpose. When a character swims, a vertical bar appears along the right-hand side of the display, indicating how much air remains. When air runs out, the character begins taking damage. Similarly, when a character uses an anti-hazard suit or cloaking device, a vertical bar appears on the left-hand side of the display, counting down the time remaining before the suit stops functioning.

Note: A larger, less iconic version of this figure is displayed on the Character Info screen, accessible by pressing the [F5] key. There, we offer players similar but more detailed information (such as the exact number of Hit Points each body part can take). On this screen, players can use medkits to do maximum healing to specific body parts, rather than healing a bit of damage in all locations.

Compass Display



The compass is displayed underneath the Hit Display. If the Hit Display is not visible, then the compass is displayed in the upper-left corner of the screen. The compass may be toggled on/off through the Options -> Overlays screen (the “Compass Display” option, fairly obvious).

The compass itself is just a small horizontal graphic with tick marks and designations for the eight major compass directions. As you turn left or right, the graphic inside the compass (with the tickmarks and headings) scrolls appropriately.

Ammunition Display



If a weapon is currently selected, information about ammunition is displayed in the lower left corner of the screen.

This display includes an icon of the currently selected weapon (same icon as used on the Object Strip), the type of ammunition presently loaded in the weapon, the number of rounds left in the current clip, and the remaining number of clips for this type of ammunition. If the weapon does not use clips (for example, a grenade launcher) then we simply display the total number of rounds available. If the weapon does not use conventional ammunition, we display power availability (or whatever is appropriate) in the ammo information location.

The rationale behind showing only the number of rounds remaining in the current clip (as opposed to all rounds available) is to give the player the opportunity to change clips before entering an area where he knows a battle may ensue. There's nothing quite as annoying as turning a corner, seeing a few guards, taking one or two shots and then having to wait a second or two while you're reloading. Nothing like giving those guards the opportunity to get a bead on you and start taking shots your way! Optionally, we allow the user to specify that remaining ammunition be displayed as a total count, rather than the method described above.

Compass/Threat Display

The Aggressive Defense augmentation allows the PC to display an additional display on the screen. The first Tech Level of this augmentation displays a simple compass. Upgrades add increasingly powerful radar and IFF capabilities. The display of this augmentation appears in the upper right-hand corner of the screen. It is turned on/off in the Augmentations screen as opposed to the *Game Settings-Overlay Options* menu.

Log Messages

Throughout the game, text information is delivered to the PC overlaid on the 3D scene. These messages appear near the top of the screen. An example log message might be, “You picked up the rusty knife.”

Datavault

The Datavault – fictionally explained as a side-benefit of having the Infolink augmentation – is actually a general purpose data-manipulation tool that fills several game needs.

The Datavault, accessed by pressing the F2 key, contains:

- Notes
- Goals
- Conversations
- Infolink
- Images
- Logs

In order not to confuse the user, each of these functions has what amounts to its own display. At the bottom of all Datavault displays is a row of tabs, similar to property pages in Windows 95/98. These tabs are labeled *Notes*, *Goals*, *Conversations*, *Infolink*, *Images* and *Logs*. Clicking on one of these tabs causes the appropriate screen to appear. Other than this tab strip, the only shared user-interface element among these screens is the Exit button located at the lower-right corner of the display, in a location consistent with the other full-screen displays in the game.

When the user invokes the Datavault, the most recently accessed tab is automatically selected.

Notes

Clicking the appropriate button on the Datavault display brings up a window where players can enter, read and edit notes about his or her experience during the game. There’s no need to keep pen-and-paper notes in *Deus Ex*.

The Notes screen allows the user to take text-based notes throughout the course of the game. These notes can be referenced at any time, saving the user the trouble of writing things down on paper while playing. The user will also be able to organize notes by deleting, editing, and moving them relative to one another.

Interface

Most of the Notes screen display is occupied by the notes themselves, in list format. On the right side of the screen, are several buttons: Add, Delete and Exit. If time permits, we will add Move Up, Move Down and Edit buttons.

Each note is displayed as one or more lines of text grouped closely together. Brackets, along with a bit of blank space between each note, help to separate one note from another. If there are more notes than can fit on a single Notes screen, a vertical scroll bar to the right of the text area is displayed, allowing the user to scroll up and down through the notes.

Many actions in the Notepad require that the user highlight a note by single left-clicking on it. Once a note is highlighted, the appropriate action can be selected with the mouse or by using the buttons on the right side of the screen. To give the player greater flexibility, all actions that can be accomplished by using the pushbuttons can also be performed using the keyboard.

Available actions in the Notepad are:

Add Notes

When the Notes screen is invoked, it automatically defaults to “Add” mode. This is indicated by a blinking cursor after the last item in the list. If the user starts typing, the text is displayed in this spot and accepted as a new note once the user presses [Enter]. Notes can span several lines and text automatically word-wraps.

Another way to add new notes is by clicking on the Add button. The Add button inserts a new note above the currently selected note. If no note is presently selected, the new note is added to the bottom of the list.

Edit Notes

There are two ways to edit existing notes. The simplest is to double left-click on an existing note. This causes the note to go into “Edit” mode. Alternatively, if time permits, the user will be able to select a note by clicking on it once (highlighting the note) and then clicking the Edit button on the right side of the Notes window. A vertical text cursor appears, allowing the user to edit the note as in a simple word processor. The user can arrow around the text using the cursor keys, and insert/delete text at will. When the user has finished editing the note, pressing the [Enter] key saves it.

Delete Notes

To delete a note, highlight it by single-clicking it with the mouse. Once highlighted it can be deleted by pressing the [Delete] key or by clicking the Delete button at the bottom of the Notes window. Before the note is deleted a prompt will appear to confirm the user’s action.

Arrange Notes

Notes can be moved up and down to reposition them relative to other notes. This can be done in one of several ways: You can click on a note and drag it up or down to its new location. The list of notes automatically scrolls up or down when the cursor is at the top or bottom of the notepad when dragging. You can highlight a note (by single left-clicking it) and then use the up and down arrow keys on the keyboard to move the note. If time permits, users will be able to highlight a note and then click on the Move Up and Move Down pushbuttons.

Goals

Clicking the appropriate button on the Infolink display brings up a window displaying all Mission Goals the player has received during the course of the game.

The Goals Display provides players with a simple way to check what their goals are for a mission and to see how many (if any) of those goals have been accomplished. Goals are added to the list automatically as the user talks to NPC’s and otherwise interacts with the world.

The display is broken down into primary and secondary goals, with primary goals listed first. When goals have been completed, they can be marked as such on this screen (a user option). Additionally, we give users an audible and/or visual cue when they’ve completed a goal, prompting them to pull up this screen to confirm what goal was just accomplished (although it will be obvious even without the cue!).

Conversations

This screen allows the user to look through conversation text and listen to conversation audio.

Clicking the appropriate button on the Infolink display brings up a window displaying all conversations the player has had during the course of the game.

Conversations can be sorted in several fashions: reverse chronological order, by NPC, and by location.

- When sorted by reverse chronological order, all conversations are listed, starting with the most recent first.
- Sorting by NPC lists all NPC’s you’ve conversed with thus far, in alphabetical order. Clicking on an NPC opens a list of conversations you’ve experienced with that person or object (similar to the way Windows Explorer works when you open a folder).
- If you sort by location, clicking a location reveals all NPC’s you’ve spoken with in that location. Clicking on an NPC in the location list displays conversations you’ve had with that NPC at that location. This flexibility allows the user to locate important and/or forgotten conversations quickly.

The text for the currently highlighted conversation appears in a second window at the bottom of the screen. Conversations too large to be displayed fully in this window can be scrolled using the vertical scrollbars or the up and down arrow keys. Time permitting we will also include page-up and page-down keys.

Time permitting, we will display several buttons between the large window at the top and the smaller window at the bottom, including Play, Pause, Stop and Find. The first three buttons will allow the user to playback the audio for the currently selected conversation. The Find button will provide the user with a means of searching conversation text.

Infolink

The Infolink augmentation is a means of receiving one-way communications, initially from UNATCO, but ultimately from several NPC's, including the computer AI known as Daedelus. When a new Infolink message appears, notification is received on the 3D screen and text/voice can be seen and heard while the player continues to explore and interact with the gameworld.

Later, the user can invoke the Notes screen and click on the Infolink tab to jump to the Infolink screen. Previously received messages are displayed here and can be recapped, both as spoken audio and as text.

A listing of old messages is displayed in a window at the top of the screen. These messages are listed in reverse chronological order.

Time permitting we will add buttons between the top and bottom windows – Play, Stop, Pause and Find. Pressing the Play button or double-clicking an old Infolink message will cause it to be played in the same manner as if it had just been received. The Find button will provide the user with a means of searching Infolink text.

Images

Clicking the appropriate button on the Infolink display brings up a window displaying all images the player has found, purchased or been given during the course of the game.

Images can be discovered in one mission but may not become critical (or even useful) until later missions.

Selecting an Image

The image display has a variety of tabs on the left edge of the screen representing the various locations for which the NPC has maps or images. Each location might have several associated images, which the player can cycle through with arrow buttons in the bottom right corner of the screen. The images themselves will occupy most of the screen real estate.

Selecting the image tab on any Datavault screen automatically displays the most recently acquired image.

Adding Notes

Notes can be added to an image at any given time by clicking on the Add Note button on the right side of the screen and then clicking on the appropriate location on the image. A text cursor appears at this location, allowing the user to type a brief note. The note is saved to the map once the [Enter] key is pressed. Notes can be edited by single left-clicking the note. This puts the note in “Edit” mode, with a text cursor displayed at the end of the note. After editing the note, [Enter] updates it.

The most common types of image stored in the Datavault Image area are maps.

Maps

We do not have a true automap feature in *Deus Ex*. Instead we offer a variety of pregenerated 2D location maps. Once the player has acquired a particular map, whether in a briefing or during the course of a mission, it can be accessed at any time during play.

In some missions the PC may be supplied with a map as part of the briefing. In others, the PC will start without a map, but find a map on-site if he searches diligently enough (perhaps stored in a computer system or acquired from an NPC he befriends or kills). The possibility also exists that any maps he comes across may contain (either intentionally or not) inaccurate information. Location maps are an aid to play, not a necessity.

Using pre-rendered 2D maps allows us to create maps that vary in content and style as dictated by our game fiction. For instance, in one mission the PC may have blueprints of an enemy base stolen from their computer system. In another, an NPC may have scribbled a rough map on a napkin. In still another, the PC may have nothing but an architect's CAD-generated wireframe model. Whatever form the map itself takes, the map interface will allow the user to browse all maps that have been collected thus far in the game.

If a map has more than one page (representing more than one level of a location, for example) you can flip from page to page in two ways. You can press the [UP] and [DOWN] arrows or click on the buttons labeled “Next Level” or “Previous Level,” on the right hand side of the screen. If a map for the current level is not

available, a message stating, “No maps available” is displayed instead. To close the Map Display press one of the other Datavault buttons, press the [ESC] key or click on the Exit button.

Logs

Clicking the appropriate button on the Infolink display brings up a window displaying all logs the player has had during the course of the game.

Logs are more game-oriented messages than most of the other Datavault items – things like “30.06 ammo acquired” or “You found a soda can.”

The list of log messages can be cleared by pressing the Clear Log screen,

Exiting

The Datavault can be closed by pressing the [ESC] key or by clicking on the Exit button found on all Datavault screens.

Inventory Screen

The Inventory screen can be accessed by pressing the [F1] key or left-clicking the “Inventory” tab located at the bottom of any UI screen.

Players use this screen to manage virtually every object they pick up and use during the course of the game. (Augmentation Canisters, the primary exception, are managed on the Augmentations Screen, described below.)

To force choices that differentiate one player’s J.C. Denton character from another, we limit the number of inventory slots and, thus, the number of items you can carry around during the course of the game. The actual number will be finalized during testing but we intend to start by limiting players to 30 inventory slots, all of them visible at once. Each object the user can store in inventory takes up a certain number of slots (from one to as many as 10). Visually, these slots are represented as boxes in the inventory display. Small objects occupy just one box, while larger items occupy several boxes. The space occupied by any inventory objects is always square or rectangular in shape, making inventory easier to manage.

The number of items a character can carry is limited not by strength or encumbrance, but by the number of free slots available. There may be times when it is impossible to rearrange your inventory to fit an object, even if you have some open spaces. For example, you might want to pick up a (barely) hand-held missile launcher that requires ten inventory slots formed together in a rectangle. While you might have ten available inventory slots, if you can’t rearrange your inventory items to get those slots together in an appropriate rectangle, you won’t be able to store the bazooka in your inventory. Drop some items or leave the bazooka behind...

Some inventory items can be stacked and take up the same number of slots as a single item of that type. For example, five lockpicks can be stacked together in inventory and take up only one slot – the same as a single lockpick. When items are stacked, a small number representing the number of items of that type in inventory appears in the upper right-hand corner of the slot(s) occupied by the objects.

With this inventory system the user will be able to tell at a glance how much he’s carrying and whether or not he has room to pick up (or buy) more items.

Inventory Screen Layout

The primary purpose of the Inventory Screen is to manage inventory, so most of the screen real estate is reserved for that purpose. The largest display, in the upper left of the screen, is reserved for items currently carried by the PC. Items in inventory are represented by icons of varying sizes.

Allowing the mouse to hover over an item icon causes the name of the object to appear as pop-up help.

Left-clicking on an item icon selects it and brings up detailed information about the object in the Object Data window on the right side of the screen. This window contains textual information describing the object, as well as skills and augmentations that enhance one’s ability to use the object (if applicable). Left-clicking and dragging an object from this window to a slot on the Object Strip at the bottom of the screen

assigns the object to the appropriate slot on the Object Strip. Thus, objects can be used quickly in the 3D scene without having to bring up the inventory screen (see below).

Left-clicking and dragging can also be used to rearrange objects in inventory, for efficient use of the limited slots available. As you drag an object from one slot (or set of slots) to another, the slots are highlighted in green. If a slot (or set of slots) is highlighted in red, the object cannot be dropped in that location.

Below the Object Data window are several pushbuttons that allow the user to manipulate his inventory. These buttons are “Use,” “Equip,” “Drop” and “Ammo.” These are described in detail below.

Below the Inventory Window are pushbuttons allowing the player to switch quickly from this screen to other game screens – “Augmentations,” “Skills,” “Character” and “Datavault.”

To leave this screen, press [ESCAPE] and you return to the game.

Hot Keys/Object Strip

At the bottom of the 3D view and also at the bottom of the Inventory Screen is the Object Strip. This is used to give players easy access to the most commonly used items.

In order to give the user quick access to objects while they’re in the 3D scene, players can assign up to nine hot keys to reference inventory items. (A tenth hotkey slot – the 0 key – is dedicated to the NanoKey. This device records key data as it is acquired and allows the player to unlock any door for which such key data has been found.) The number keys 1-9 can be assigned to any objects in the player’s inventory, and when the user presses that key on the 3D scene that item appears in-hand and is active. For example, this could be used to get quick access to a medical kit if you know you’ll be entering a potentially dangerous situation.

To bind an object to a hot key, simply left-click and drag the object from inventory onto one of the numbered Object Strip slots. If the object can be placed in that slot, the slot is highlighted in green. From that point on, pressing the number key in that Object Strip slot readies and/or uses the object assigned to that slot. Note that the number of the Object Strip slot appears in the upper right hand corner of the object’s inventory slot.

To reassign an object already on the Object Strip, left-click and drag the item from its current Object Strip slot to another one.

To remove an item from the Object Strip, click on the Clear button to the left of the Object Strip or drag another object over the first objects slot – the item that was in the Object Strip is replaced by the object dragged on top of it.

The Object Strip does not represent actual inventory space – it is only a means of accessing items quickly via hot keys.

Note that the 0 (zero) key is permanently bound to the nanokey. This key object can’t be dropped or assigned to a different number key and/or object belt slot.

Equipping Items

Below the Object Data window are several push buttons that affect objects in inventory.

The first of these buttons is labeled “Equip” or “Unequip.” (The actual button label changes depending on the state of the inventory item currently selected: If you select an item that is presently equipped, the button reads “Unequip”; likewise, if you select an item that is not equipped but wish to equip it, the button reads “Equip.”)

Time permitting, multiple items will be selectable by holding down the [Ctrl] key while clicking items. When multiple items are selected, the Equip button will be grayed out and unselectable. The button is also grayed out if the selected item cannot be equipped.

Also time permitting, items will be equipable/unequipable by double-clicking them with the left mouse button. If the item is equipped it will be unequipped and vice versa. The double-click action will be

context-sensitive based on the object. Some objects will be used when double-clicked, others equipped and unequipped.

Equipped items are displayed with a background of blue as a visual indication that they are equipped.

Using Items

A “Use” button is located under the Equip/Unequip button. This button immediately uses the selected item, if possible. If the item is of the one-use variety (such as a medical kit), it disappears from inventory immediately. If multiple items are selected, the button is grayed out.

Time permitting, items will also be usable by double-clicking them with the left mouse button. The double-click action will be context-sensitive based on the object. Some objects will be used when double-clicked, others equipped and unequipped.

Dropping Items

The user can click on an inventory item and then click on the “Drop” button to remove an object from inventory and return it to the 3D scene.

Multiple items can be selected by holding down the [Ctrl] key while clicking on them and dropped en masse by clicking on the Drop button. The selected items are dropped on the ground at the player’s feet.

Arranging Inventory

The user can arrange his inventory by dragging items from their present location to any other location in inventory large enough to receive the selected item.

Dragging is accomplished by left-clicking on the item and, while holding the mouse button, dragging it to a new location and releasing the mouse button. While dragging the item, squares underneath the item will be drawn in green if the item can be dropped there, or in red, if the object cannot be dropped. If the user attempts to drop an item when the squares underneath it are red, it is returned to its previous location. This happens if one or more squares needed to drop the object are already occupied by another object (or objects).

Augmentation Canisters and Inventory

When you find an augmentation canister, it appears in inventory, like any other object. Left-clicking on the canister brings up a graphic in the information box representing the two ways in which the augmentation can be configured. (Each augmentation provides the player with a binary decision.)

In order to use the canister and install the augmentation, however, the player must find a Medical Robot and use the canister on the bot. At that time, the augmentation appears in the appropriate augmentation slot (see the section describing the Augmentations Screen, below).

Installing and Upgrading Augmentations

You begin the game with two augmentations that can never be upgraded – the Infolink and the Light. These are installed at the start of the game.

To install an augmentation other than Infolink or Light, you must first acquire the canister containing appropriate nano-tech machines suspended in a carrier serum. These nano-machines have to be injected into the bloodstream and then told how to configure themselves for the required task. Each nano-machine can be configured for one of two tasks but, once configured, cannot be reconfigured – only upgraded.

Special expertise and equipment is required to inject and configure new nano-machines. So, although you may gather new augmentations in your travels, they can only be installed by a Medical Robot. (There is always a Medbot available for this purpose at your base.)

To have a new augmentation installed you must have the canister in your inventory. When you left-click on the Augmentation Canister icon, the Information Window displays the two ways in which the

nanomachines can be configured (e.g., Microfibril Muscle or Combat Strength). The message “Must be used on MedBot”

If you have an Augmentation Canister in inventory and use a MedBot, a window appears offering you the option to Heal yourself, View Augmentations (which takes you to the Augmentations Screen) or Add. Left-click on the augmentation you wish to install and the yellow icon representing it on this screen changes to green, a description of the augmentation appears and the Add button becomes active. Click on Add and the augmentation is automatically installed.

Note that upgrades to existing augmentations require only that the player find appropriate augmentation enhancers, as described above. These can be used “in the field” without any assistance from Medbots.

Augmentations Screen

The Augmentations screen allows the user to manage this critical aspect of *Deus Ex* gameplay. On this screen the user can view his augmentations, add new ones or upgrade old ones and toggle them on and off.

To get to this screen click on the “Augmentations” tab located at the bottom of any Character Information screen.

The Augmentations Screen is similar in appearance and functionality to the Inventory screen. Once the user becomes familiar with one, the other can be easily learned. The screen is laid out as follows:

Augmentations Display

The left side of the screen is reserved for a display of all possible augmentation slots and, of course, any augmentations currently installed in the PC’s body.

Augmentations can be “mounted” in six “slots” or regions on the body – Subdermal, Cranial, Arms, Legs, Eyes and Torso.

Each slot consists of an empty box until an augmentation is “installed.” At that point, a small blue square appears in the slot, indicating the tech level of the augmentation. (As an augmentation is upgraded, additional blue squares appear, indicating the increasing effectiveness of the augmentation.) Below each filled augmentation slot is a dark green rectangle. This indicates that the augmentation is not currently active. Left-clicking on an augmentation selects it. A white highlight appears around the selected augmentation slot.

Each augmentation slot contains a function key number. This represents the hotkey associated with each augmentation. To activate an augmentation you can follow the Augmentation Screen procedure outlined below or you can simply press the function key associated with a specific augmentation slot. Pressing the function key a second time toggles the augmentation off.

Augmentation Information Box

Just to the right of the Augmentations Display is the Augmentation Information Box. When you left-click on an augmentation icon, information about the augmentation appears in the Information Box on the right side of the screen, including its name, description of its function, energy consumption and whether it’s presently active.

Augmentation Pushbuttons

Below the Information Box are two buttons – Upgrade and Activate/Deactivate. Clicking on the (context sensitive) Activate/Deactivate button beneath the Information Box turns the selected augmentation on. The dark green rectangle below the selected augmentation slot glows bright green, to indicate the augmentation is “on.” An augmentation that is “on” burns bioelectric power and will be effective only as long the player has enough “batteries” in inventory.

The Upgrade button is grayed out until the player finds an augmentation upgrade canister. If the player has an upgrade canister in inventory and goes to the Augmentation Screen, clicking on an installed augmentation highlights that augmentation, as usual, but now the Upgrade button highlights as well. Clicking on the Upgrade button increases the Tech Level of the selected augmentation by one level. A

message appears to this effect in the text window below the Information Window and an additional blue Tech Level square appears next to the augmentation icon on the left side of the screen.

Skills Screen

The Skills screen allows the user to manage and upgrade his skills by spending Skill Points acquired during the course of play.

To get to this screen click on the “Skills” tab located at the bottom of any Character Information screen.

This screen is similar in appearance and functionality to the Inventory and Augmentations Screens. Once the user becomes familiar with one, it should be pretty easy to learn the others. The screen is laid out as follows.

Skill List Box

This box, in the upper left corner of the screen, contains the complete list of skills available in *Deus Ex* and the player’s proficiency level in each skill. The player can scroll through the skills using the arrows and scrollbar and, by clicking on a skill, get more detailed information in the context-sensitive Skill Information Box to the right (see below).

By default the player has all skills at the Untrained level but, during the course of the game, can improve skills by spending Skill Points (SP) to upgrade to Trained, Advanced or Master level.

Skill Information Box

Just to the right of the Skill List Box is the context-sensitive Skill Information Box. The contents of this box change depending on what the user has selected on the screen.

If the user has a skill selected, this box contains detailed information about the skill and provide a means for the user to upgrade the skill. Here, the player can learn the number of Skill Points (SP) required to upgrade the skill, how many skill points are available to upgrade and the total number of SP the user has earned during the game. If the user does not have enough SP to upgrade the skill, the number of available SP will be displayed in red. To upgrade the skill, the user simply presses the Upgrade button below this box.

SP can be spent at any time – there are no restrictions on when a skill can be upgraded other than the number of SP required.

Character Info Screen

The Character Info Screen allows the player to check his character’s health. Here, players can use Medical Kits to heal specific body parts (rather than spreading the healing power of a Medkit over the entire body – the only functionality available from the Object Strip or Inventory Screen.

To get to this screen click on the “Character” tab located at the bottom of any UI screen.

This screen is similar in appearance and functionality to the Inventory, Skills and Augmentations Screens. Once the user becomes familiar with one, it should be pretty easy to learn the others. The screen is laid out as follows:

On the left-hand side of the screen is a Character Model representing the PC – a larger, more detailed version of the Hit Point overlay on the main game screen. This displays hit points for each region of the body that can take damage (head, torso, legs, and arms). The current damage level of various body parts is shown. Additionally, a colored outline is displayed around damaged areas as a quick reference for the amount of damage each part has taken. These colors start out at green (healthy), proceed to yellow, to red (severely damaged) and, finally, to black. When black, a body part is at zero hit points, rendering it useless.

To the right of the character model, medkits in inventory are displayed. If you have more than will fit in the vertical stack, scrollbars appear.

To heal all damaged body parts (most seriously damaged first), simply click on the “Heal All” button in the lower right-hand corner. This will automatically use as many medkits as you have in inventory until all body parts are healed as much as possible.

To heal a specific damaged body part, click on the body part you wish to heal and then click on the “Heal” button or left-click and drag a medkit over the body part you choose.

Objects

The main goals of the Object and Physics systems in *Deus Ex* are to provide an interesting and believable world the player can explore and to allow rich and intuitive means of interacting with the environment and NPC's.

Balancing

We need to balance the level of object interaction versus the object density in the world.

Typically, most games either have virtually no object interaction in the world (*Quake* and clones), or tons of useless objects just sitting around to look pretty and possibly confuse the player (the later *Ultimas*).

Deus Ex requires the use of various objects found throughout the game environment (as well as the environment itself) to help the player accomplish his goals.

Therefore, we need to have enough objects in the world which actually do something to help the player with those goals without cluttering up the world with tons of useless stuff. This is simply a matter of the designers paying close attention to the use and placement of the world's objects.

In point of fact, every object in the *Deus Ex* gameworld will be useful (or as close as we can get). See the Object List, below, for specifics.

Consistency, Cause and Effect

There must be a certain level of predictability associated with object use – when a player interacts with an object, we want the object to behave as that player expects.

For example, pick up a phone and there should be a dialtone (or a reason why there isn't one); flip a light switch and lights should turn on (or off).

We must ensure that it is obvious (or, at least, logical) what actions can and can't be performed on all object types in the gameworld.

In addition to being predictable, object use should be consistent. If you can open a crate in one room, but find a similar crate in a different location that can't be opened, you won't understand why some crates are openable but not others. That pulls you out of our gameworld and results in frustration. If one instance of a crate-type is openable, all instances of that crate-type should be openable. The same goes for ropes, doors and so on.

We want interactions between objects (and also between objects and the environment) to be as realistic and predictable as possible to allow the player to come up with real-life solutions to problems.

If a player holds a lighter under a piece of paper, it would be nice if the paper caught fire and burned. Most games today provide very little (if any) of this type of object interaction, and when it is present, it is in the form of hard-coded "A plus B equals C" situations.

While it is not possible with today's technology (and a finite amount of time) to perfectly simulate every possible reaction in the real world, we can provide a canned set of the most common (and useful) interactions which actually add gameplay value.

It's the Economy, Stupid

The economics of the world in the near future of *Deus Ex* will show two significant changes. First, inflation will drive prices up, as more of America becomes focused on consumerism rather than manufacturing. Also, most of the rest of the world will convert to a single economy and a world monetary system, causing the world credit to become more powerful and U.S. credit to devalue considerably. There are some additional effects due to stock market drops in both the NASDAQ and NYSE. Greater social and economic dichotomies have caused unrest at all levels.

Nuke Cola – The Economic Indicator

In *Deus Ex*, economics plays a minor role in the game mechanics but a major role in rooting the fiction solidly in a believable world. Players understand money, its uses and its capabilities. Money allows players to purchase items above and beyond those the designers have laid down. This, in turn, gives players another tool to adjust the gameplay more to their liking. However, the designers must be careful not to add so many credits or items that game balance is thrown horribly out of whack by player purchases.

In order to balance the amount of money and items available we have to identify an “economic indicator” and then balance the prices of all other items based on this one indicator. The most prevalent item in the game is the Nuke Cola. It is also one of the last expensive making it the best candidate from which to derive the values of all other items. All we need to do is consider the cola as money and determine how many would be necessary to buy any other item. Once we apply a single value to the cola, all of the other numbers fall easily into line.

Designers then look at what they have available for sale in their missions and make sure the necessary funds are available. We want to make sure player can buy many cool things but not everything. We want players making decisions about the value of the things they buy – is that item really worth the price? Do I really need it? In addition, in every mission after the first, players will probably carry residual funds, unspent in previous missions.

What follows is a table of general costs based on Nuke Cola, and a table of miscellaneous expenses based on special occurrences in specific missions.

All we need to decide now is what the value of a Cola is in the future. A simple cost of 5.00 credits represents an inflation rate of ~3.6% over the next 50 or so years.

General Item Costs

Misc. Items

	Nuke Cola Value	Actual Cost
Nuke Cola (reference)	1	5
Binoculars	100	500
BioElectric Cells	50	250
Candy Bar	1	5
Cigarettes	8	40
Flare	6	30
Beer	3	15
Liquor or wine	24	120
Med Kit	60	300
Lock pick	16	80
Multitool	20	100
Soy Food packet	2	10

Charged items

	Nuke Cola Value	Actual Cost
Adaptive Armor	1000	5000
Haz-Mat suit	400	2000
Rebreather	300	1500
Tech Goggles	225	1125

Weapon Mods

	Nuke Cola Value	Actual Cost
Accuracy	150	750
Extended Clip	100	500
Laser sight	120	600
Range Extender	160	800
Recoil suppressor (BTW, this is called a Harmonic Stabilizer)	80	400
Fast Reload	120	600
Scope	140	700
Silencer	100	500

Ammo

	Nuke Cola Value	Actual Cost
Box of 10mm	40	200
Box of 20mm	120	600
Box of 30.06	60	300
Battery	8	40
Darts	12	60
Flare Darts	16	80
Poison Darts	24	120
Napalm canister	150	750
Pepper spray canister	20	100
Plasma projectiles	300	1500
Case of Rockets	350	1750
Box of Sabot shells	150	750
Box of Shotgun Shells	60	300

Weapons

	Nuke Cola Value	Actual Cost
Assault Gun	1100	5500
Assault Shotgun	1500	7500
Combat Knife	60	300
EMP Grenade	125	625
Flame Thrower	1200	6000
Gas Grenade	140	700
GEP gun	2500	12500
PS10	80	400
PS20	120	600
LAM	150	750
LAW	800	4000
Mini Crossbow	250	1250
Nano-virus grenade	250	1250
Pepper Spray gun	375	1875
Pistol	250	1250
Plasma Rifle	3000	15000

Electric Prod	200	1000
Rifle	850	4250
Sawed-Off Shotgun	600	3000
Shuriken	25	125
Stealth Pistol	400	2000
Sword	350	1750

Other Expenses

Mission 2

Bribe Hooker for information	80	400
Buy Codes for Surgery Bay (Free Clinic)	1000	5000
Buy items from Smuggler - (cost x3 or at cost if rescued Ford Schick)	X	X

Mission 3

Info from Harley Filben	100	500
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Mission 4

Buy items from Smuggler (cost x3 or at cost if rescued Ford Schick)	X	X
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Mission 6

Bribe the VersaLife supervisor	200	1000
Pay for prostitute	120	600
Cover charge for Lucky Money Club	30	150
Information from several market vendors	40	200
Buying various items from Merchants (cost x3)	X	X
Several market vendors sell rumors and leads	40	200

Missions 10 & 11

Cover charge to Paris night club	40	200
Buy items from French smuggler (cost x2)	X	X

Mission Distribution

So how does this break down as far as distributing credits in each mission? First, J.C. should start with a bit of money in his account (and with a login and password for his ATM account). Then some money should be made available in most missions. Below is the suggested allotment of funds players can find in each mission. These should be distributed between picked up credits and funds that can be hacked from ATM machines.

Start J.C.	500
Mission 1	500
Mission 2	1000
Mission 3	1500

Mission 4	1750
Mission 5	1000
Mission 6	2250
Mission 8	1750
Mission 9	2000
Mission 10	2250
Mission 11	2500
Mission 12	Funds unimportant. No chance to buy from here on.
Mission 14	
Mission 15	
Total Expenditures necessary for Missions	~ 4000
Total funds distributed	17,000
Available for the player to spend	15,500

****Not enough for a plasma rifle, but can get him some nice additions to equipment if smuggler or his french cousin has them. We might think of even more availability of weapons or items for purchase in an effort to utilize funds more.

Object List

Object Name	Game Function & Notes
Acoustic sensor	Set radius of detection. Fire gun within radius and set off alarm.
Adaptive Armor	
Ammo - 10mm round	Ammo
Ammo - 20 mm HE round	Ammo
Ammo - 30.06 round	Ammo
Ammo - 7.62 mm round	Ammo
Ammo – Prod Battery	Ammo
Ammo: Explosive Missile (Guided)	Ammo
Ammo: Napalm Canister	Ammo
Ammo: Pepper Canister	Ammo
Ammo: Dart	Continuing damage for X seconds. Not effective against bots.
Ammo: Superheated Plastic Round	Ammo. Redo art
Ammo: 12 Gauge buck shot	Good against humans
Ammo: 12 Gauge SABOT	Armor piercing (good against bots)
Ammo: Light Dart	Provides minimal illumination, flare-style.
Answering Machine	Use = information. Redo art – more high tech

ATM machine	Hackable with Computer skill. Get up to X credits but set off alarm. Number of credits and time before alarm determined by skill level. ATM's have auto-turrets. Need to have limited use. (Hack and lights go out, sound dies, out of service light comes on. Use = money.
Auto-turret	Shoot. Alarm wakes these up.
Barrel of Ambrosia	Can't look like a barrel. Look like acetylene bottles? Destroyable.
Barrel_Biohaz	Emit poison gas. Shoot = explode
Barrel_Brown	Floats, breaks
Barrel_Corrosive	Emit poison gas. Shoot = explode
Barrel_Explosive	Shoot = explode
Barrel_FLiquid	Shoot = explode/burn
Barrel_Fsolid	Shoot = smoke, explode
Basket - woven	Obviously sealed, not openable, flammable. Spew trash when destroyed.
Basketball	Use = Bounce
Battery Park - Eagle Statue	Terrain
Boat - police launch	Use = travel. Redo art – rerender without boat pilot.
Boat - small tugboat	Not tugboat. Reskin UNATCO boat?
Bones - human femur	Debris
Bones - human skull	Debris
Book - closed	Use = information. Interface needs work
Book - open	Use = provide information. Interface needs work.
Bottle - liquor	Redo art. Need inventory icon. Throw = break, do X damage. Use = Get tipsy (cumulative) and regain 2 HP.
Bottle - wine	Redo art. Need inventory icon. Throw = break, docX damage. Use = Get tipsy (cum.) and heal 2 HP.
Bouy	Float. Make noise.
Box - refrigerator size	Float, burn, minimal cover, breakable
Box - washing machine size	Float, burn, minimal cover, breakable
Box - xerox paper size	Float, burn, minimal cover, breakable. Redo art as 2x2x2.
Cactus	Large saguaro
Cactus 2	Small. Terrain
Can - soda style	Need inventory icon. Use = burp and +1HP
Can of pork and beans	Use = restore 1 hp.
Candy bar	Need inventory icon. Use = +1HP
Canister - augmentation	Ally required for use or medbot (in field)
Canister - augmentation upgrade	Upgrade augmentations
Car - burned out	Redo art

Car - stripped	Redo art
Car - wrecked	Terrain. Redo art – make sure art doesn't look as if you can shoot through it, climb into it, etc. (Crush the roof, etc.)
Cart	Roll. Put object on it and object rolls with it.
Ceiling Fan	Terrain. Rotates.
Chair - fancy dining chair	Can be sat on. Floats. Burns. Breaks
Chair - overstuffed	Can be sat on. Floats. Burns. Breaks
Chair - wooden	Can be sat on. Floats. Burns. Breaks
Chandelier	Shoot and it swings; shoot again and it falls, does damage, shatters.
Cigarettes	Use = lose HP. Need multiple uses (sell/trade?)
Computer - Personal	Access email and personal files
Computer - Public	Access public bulletins, communication services, maps.
Computer - Security	Access camera, turret and alarm controls
Couch	Redo art. Can be sat on. Burns. Breaks.
Crate Breakable Medium	Breakable. Provides minimal cover.
Crate Explosive Small	Blow up when shot
Crate Indestructable Large	Provides cover. Jump on to reach high places.
Crate Indestructable Medium	Provides cover. Jump on to reach high places.
Crate Indestructable Small	Provides cover. Jump on to reach high places.
Credits/Money object	Barter for goods, services and information.
Data Cube	Redo art (Page industries logo)
Decorative Pot - clay - large	Break
Decorative Pot - clay - small	Break
Haz-Mat-suit	In addition to protecting against toxic waste, radiation, poison, gas, etc. provide protection against sewer damage (minimal).
Fire Extinguisher	Put out fire. Disable enemy for a moment.
Fire plug	Shoot = spew water for X seconds
Flare	Provide light
Flask Tapered	Redo art. Throw = break, minimal damage. Combine with gas canister = molotov cocktail
Gas grenade	Weapon. Disables targets within effect radius.
Hanging Fluorescent Light A	Swings when shot
Hanging Fluorescent Light B	Swings when shot
Headless chickens on a rope	Swing when shot
Helicopter - assault	Fly
Key	Opens doors. One item, a few different textures to represent security level or specific use. Need 3D object (not flat)

Keypad A	Opens doors
Keypad B	Opens doors
Lamp - desklamp	Desklamp. Provides light.
Lamp - desklamp	Table lamp. Provides light.
Lamp - desklamp	Halogen. Provides light.
Laser emitter (security)	Very small, very obvious!
Light switch	Turns on lights. Redo art – replace with something recognizable but more high tech than pushbutton.
Lighter	Think about function. Currently duplicates other items in game. Possible cut.
Lockpick	Use with Lockpick skill
Lucius De Beers	No lip sync – speaker on side of Fifth Element-style regeneration tube thing.
Lunar tunnel drill bit	Not lunar
Mail box	Blow up (tough) = scraps of paper
Medical kit - Small	Heals
Microscope	Rare, anchored object. Use = see canned image. Get backstory or something functional tk.
Multitool	Used with tech skill
Newspaper	Use = information. Interface needs work
Newspaper - open	Provide information. Interface needs work.
Oversized seating cushions	Spew feathers when destroyed.
Pans	Throw = damage
Pans	Throw = damage
Pans	Throw = damage
Pans	Throw = damage
Pillow	Shoot = feathers
Pool balls	Play pool with them
Pots	Throw and do damage
Potted plant-small	Like on a desk!
Projectile Rocket	Ammo
Rebreather	
Retinal scanner	Opens doors
Security Box	Use tech tool to disable security system.
Security Camera 1 - low tech	Triggers alarm
Security Card Reader	Use with key to open door
Shard Paper	Debris
Shard Plastic	Debris
Shard Rock	Debris
Shard Wood	Debris
Shard Metal	Debris
Ship Wheel	Terrain. Turns when used.
Soy Food	Use = restore 1 hp. Unzip the futuristic bag and a chemical reaction heats the food.
Statue of Liberty Top	Terrain. Redo art – old version was more recognizable.
Statue of Liberty torch	Terrain

Statue of Liberty torso	Terrain
Statue_A	Terrain
Statue_B	Terrain
Statue_C	Terrain
Tech Goggles	One shot item. Merge with Night vision to generate most useful image possible.
Telephone – home	Can receive calls. Use = play a recorded message about phone service being out due to government decree. Redo art – more high tech.
Toilet	Use = Flush
Toilet – Urinal	Use = Flush
Trashcan – no lid	Use = spawn minor food item or rat or scrap of paper or roach.
Trashcan – solid aluminum	Use = spawn minor food item or rat or scrap of paper or roach.
Trashcan – wire mesh	Use = spawn minor food item or rat or scrap of paper or roach.
Trashbag_A	Shoot = spawn rat, roaches
Trashbag_B	Shoot = spawn rat, roaches
Tree	Terrain
Trophy	Throw = damage
Tumbleweed	Debris
Van - black panel van	Redo art. Travel map access
Vase large	Throw = break
Vase small	Throw = break
Ventilation fan	Redo, smaller for more versatility.
Vial of Ambrosia	Size of a bank drive-thru teller thing with a smaller vial inside.
Vial of Crack	Sell for money. Use = visual effect
Warning Sign - Wet floor	Indicate wet floor.
Water cooler	Use = glug and MAYBE restores 1 point of energy
Weapon mod	Needs multiple skins to represent different mods
WEPN Aerosol Pepper Gun	Weapon
WEPN Assault Gun	Weapon
WEPN Assault Shotgun	Weapon
WEPN Baton	Weapon
WEPN Combat Knife	Weapon
WEPN Crowbar	Weapon
WEPN Electromagnetic Pulse Grenade	Weapon
WEPN Flamethrower	Weapon
WEPN Glock	Rename “Pistol”
WEPN Guided Explosive Projectile (GEP) Gun	Weapon
WEPN PS10	Weapon
WEPN PS20	Weapon

WEPN Light Anti-Armor Weapon (LAW)	Weapon
WEPN Lightweight Attack Munition (LAM)	Weapon
WEPN Mini-Crossbow	Weapon
WEPN Dragon's Tooth Sword	Weapon
WEPN Plasma Rifle	Weapon
WEPN Sawed Off Shotgun	Weapon
WEPN Shuriken	Weapon
WEPN Sniper	Weapon
WEPN Stealth Pistol	Weapon
WEPN Sword	Weapon
WEPN Prod	Rename "Prod"
WEPN Nanovirus Grenade	Grenade that changes alignment of bot. Small area of effect.

Augmentations

The art of improving on the basic design of humankind – the effort to make humans stronger, faster or generally more capable than normal – is widely practiced. Until very recently (in our near future terms), there was only one way to improve on evolution – mechanical augmentation. Recently, however, nanotechnology has given rise to a whole new world of human improvement – nano-augmentation.

Mechanical Augmentations

Mechanical augmentations have been around for decades as *Deus Ex* begins. Though they've gotten smaller and more elegant over the years, they're still pretty primitive – typically large, bulky and obvious. Humans wishing to become mechanically augmented must endure long, painful surgery, come out scarred and looking far less human than their “pure” human compatriots and must commit to a maintenance regimen that few truly appreciate before making the commitment.

In most cases, the mechanically augmented person is instantly recognizable and likely to be shunned by all. Typically, mechanical augmentations offer a single, distinct and immutable “improvement” over an ordinary human. For example, a mechanical leg might be tuned to make the owner faster but it wouldn't make him/her more agile or able to jump higher. A mechanical arm might make the owner stronger but not more dexterous. Mechanically augmented humans are typically custom-built for a specific job or type of job. In return for their willingness to undergo surgery and ostracism, they are usually handsomely rewarded in one form or another, but that hardly makes up for the abuse they suffer.

The military and industrial establishments are the most enthusiastic users of mechanically augmented agents and soldiers but black-marketeers hawk augmentation merchandise of variable quality on the street. Black market augmentations tend to be even more mechanical, bulky, obvious and maintenance-intensive than commercial goods, but they do give users capabilities “beyond those of mortal men.”

Nano-Augmentations

Nano-augmentation is an entirely different matter from mechanical augmentation, being largely internal and invisible to the naked eye. The nano-augmentation process requires no invasive surgery but, rather, a simple injection of nano-factories which can then be “trained” (or, later, retrained) through firmware or software upgrades.

“Tell” a nano-augmentation to make you stronger and it does; tell the same augmentation to make you more dexterous and it changes function to do that *if* you have appropriate firmware and software. Needless to say, the firmware and software are not easy or cheap to come by or create. Despite these complications, nano-augmentation is the wave of the future. Its flexibility and the fact that it doesn't turn the user into an instant outcast make its universal adoption all but inevitable.

However, the day of universal nano-augmentation is some ways off. It's still highly experimental as the game begins. Most notable among its limitations is the fact it requires a very specific genetic structure – rejection is common and only a select few people are even capable of accepting nano-augmentations. The player character and his/her brother are the first who prove acceptable nano-subjects.

UNATCO has long utilized mechanically augmented agents but recently initiated a pilot nano-augmentation program. J.C. Denton and Paul Denton emerge from the nano-augmentation process with bodies brimming with nano-factories. Some of these are single purpose while others are multi-purpose – upgradable through firmware and software. Muscle stimulators make them stronger, faster and able to exert themselves for far longer periods of time than ordinary humans (or most mechanically augmented humans). Microscopic computers implanted in their skulls give access to vast amounts of information. Simple but effective weapons (e.g., electroshock nanos on the knuckles of each hand) make augmented agents deadly killing machines even when stripped of conventional weapons.

Nano-augmentation is injection based, leaving the augmented agent minimally scarred or not scarred at all. Other than the occasional needle mark (not visible in the game) the most obvious effect of nano-augmentation is the presence under the skin of discolorations, seemingly alive at times, as nanos shift, merge and move to serve whatever purpose they're programmed to serve. Both J.C. and Paul Denton use tattoos to cover up the discoloring nanos operating under their skins and in their bloodstreams.

The biggest issue in nano-augmentation (or mechanical augmentation, for that matter) isn't recovery time or cosmetics, but the time it takes to get used to the new capabilities conferred. Typically, it takes a few seconds to get used to an augmentation and longer to become truly effective using it. For example, when J.C. Denton gets an audio augmentation, sounds may seem too loud or too soft or distorted in some way until he gets used to it (a matter of seconds). Same for visual augmentations – vision may be a little blurry or otherwise off (but only for a moment). Physical augmentations, like muscle enhancers, might result in over-jumping a target or running past someone you're trying to catch. These effects don't last long but the player's going to have to deal with them as one of the few downsides to augmentation.

Augmentations as Gameplay Tools

Augmentations are one of our primary means of differentiating player characters from another.

All players begin the game with one default augmentation – an Infolink (for communication and data storage). This is implanted in a pre-game cinematic that establishes who you are in our game world.

As the game goes on, players find or otherwise acquire new augmentations. Typically, the “acquisition” involves finding canisters containing nanites keyed to specific functions or containing firmware or software associated with instructing your existing nanites about new capabilities. Note that taking advantage of firmware/software upgrades requires no special skill but new nanites are more sensitive – using these nanites incorrectly results in irreparable damage to them. Only trained nano specialists, like Tracer Tong can do this properly. In game terms, this means you can upgrade an existing augmentation in the field but if you find a canister containing nanites that would give you an entirely new ability, you must return to base in order to take advantage of it.

One of the most critical elements of nano-augmentation control software tells individual nanos where to go in the user's body. Injected nano-augmentations are designed to gravitate to a particular body part and operate at a preset power level (called Tech Level #, below). In game terms, this means that each augmentation has a “hot spot,” indicating where on the body it is implanted.

There are several augmentation hot spots. Each of these is limited in the number of augmentations it can hold:

- Subdermal (2)
- Cranial (1)
- Eyes (1)
- Torso (3)
- Arms (1)
- Legs (1)

This forces players to make critical decisions throughout the game about what capabilities they want to have and who they want to be. The number of slots available is critical in that the augmentation system operates on a “musical chairs” model – there are always fewer slots than there are available augmentations. And once an augmentation is selected, it can't be removed or replaced by another.

For instance, the average serum package can provide one of three augmentations to an area of the body with two slots. In this scenario, we only give out two such serum packages. In some cases, we might give out more of the canisters for a given body area than the player needs – this will result in extra canisters that

serve no purpose, but it will preclude the character from “missing” an opportunity to add a new augmentation in a prior mission. (Perhaps the player can sell extra augmentation canisters to a medical/scientific NPC for credits.)

There is just one exception to most rules associated with augmentations – the default Infolink augmentation does not count against the augmentation limits and can never be removed (voluntarily).

Since nano-augmentation is a relatively young science, still in the experimental phase, some augmentations can be upgraded a number of times while some may only be upgradeable once or twice. Two (fictional) factors determine the number of upgrade levels for each augmentation: First, the Maximum Human Potential and, second, the ability and number of scientists working on a particular augmentation or upgrade. The latter is self-explanatory. The former simply means that there’s a limit to how much science can stress various parts of the human body – go beyond that and the body rebels. For example, the muscles in a human arm can be made to twitch faster than normal, resulting in greater strength or speed. Increase the twitch rate again, with a higher level upgrade, and you get even greater enhancement. Increase it yet again and you get another improvement. However, increase it one more level and the muscles begin to break down – no augmentation can change that. Maximum human potential is the main limiting factor on upgrades.

Note that electromagnetic pulses will affect the performance and behavior of all augmentations. Depending upon the strength of the EMP field, the effect may downgrade the performance of all nano-augmentations by one, two or even three Tech Levels. This may result in augmentations being out of commission until the field is shut off or the augmented agent moves a sufficient distance away from it.

Advancement: Nano-tech Character Upgrades

While exploring Majestic 12 nano-lab facilities (especially those under the false front funding of the Carver-Eschells Group, a well-hidden division of Page Enterprises), the player will find special environmentally sealed canisters that are the keys to his augmentation upgrade path.

These canisters contain dormant nanotech machines suspended in a carrier serum. The nano-machines are specifically programmed to affect an area of the body. As they are applied to a host and “activated” they can be configured in a set number of ways (a binary choice). Once configured and applied, these nano-machines are no longer configurable – from that point forward, they can only be upgraded. The player-character cannot use these augmentations alone – a high-tech ally must administer them.

Additionally, labs will often contain “enhancers” that other researchers were working on. An enhancer is another batch of nano-tech machines that perform a firmware upgrade on existent nano-tech systems. If the player applies an enhancer to his body, he can increase the level of any one of his nano-tech systems, taking it from level X to level Y. An enhancer cannot in any way give the player a new ability – it can only improve existing abilities. In addition, enhancers are “generic” – any enhancer can upgrade any existing ability. Since the enhancing process is so straightforward, the player-character can administer them himself.

Hot Spots

These are the hot spots and the augmentations that go in each.

Arms

Slots: 1

Canisters: Combat Strength or Microfibril Muscle

Legs

Slots: 1

Canisters: Speed Enhancement or Run Silent

Subdermal

Slots: 2

Canisters: EMP Shield or Ballistic Protection

Canisters: Cloak or Radar Transparency

Torso

Slots: 3

Canisters: Aqualung or Environmental Resistance

Canisters: Regeneration or Energy Resistance

Canisters: Synthetic Heart or Power Recirculator

Cranial

Slots: 1

Canisters: Aggressive Defense System or Spy Drone

Eyes

Slots: 1

Canisters: Targeting or Vision Enhancement

Augmentation Schedule

M01 (UNATCO):

- **Combat Strength or Microfibril Muscle** (Statue of Liberty – “Good thing you got this back, J.C.!” says Manderley.)

M02 (Raid on the Powerplant):

- **Speed Enhancement or Run Silent** (Powerplant – “We don’t know what these things are,” say the terrorists, “but they looked important, so we grabbed every one we could find in the UNATCO raid.”)
- **Aqualung or Environmental Resistance** (Smuggler – “Yeah, the NSF guys bring these around,” says the Smuggler. “Some folks in Hong Kong pay top dollar for stuff like this.”)
- **Enhancer**

M03 (Lebedev's Airfield):

- **EMP Shield or Ballistic Protection** (Airfield – “We don’t know what these things are,” say the terrorists, “but they looked important, so we grabbed every one we could find in the UNATCO raid.”)
- **Enhancer**

M04 (Paul's a Terrorist!):

- **Enhancer**

M05 (Escape Majestic 12 Incarceration Facility):

- **Aggressive Defense or Spy Drone** (UNATCO Lab)
- **Regeneration or Energy Resistance** (Jaime Reyes)
- **Enhancer**

M06 (Tong Sends you to VersaLife and the Majestic 12 Lab in HK):

- **Targeting or Vision** (VersaLife)
- **Cloak or Radar Transparency** (VersaLife)
- **Synthetic Heart or Power Recirculator** (Majestic 12 lab)
- **Enhancer** (1 in VersaLife, 1 in Lab)

M08 (Meet with Dowd):

- **Enhancer**

M09 (Tanker):

- **Aqualung or Environmental Resistance** (Naval Station)
- **Enhancer**

M10 (Paris--DuClare):

- **Enhancer**

M11 (Paris--Everett):

- **EMP Field or Ballistic Protection** (Morgan Everett's Lab)
- **Enhancer**

M12 (Vandenberg):

- **Enhancer**
- **Enhancer**

M14 (Sunken Lab):

- **Enhancer**
- **Enhancer**

M15 (Area 51):

- **Enhancer**
- **Enhancer**

Augmentation List

Each augmentation description begins with the name. A brief description of the augmentation (including any possible negative effects) is next, followed by where it can be mounted, how it's used, specific uses at each level and feedback the player receives when using it. Note: **All** numbers herein are X values.

Aggressive Defense System

Description

Smart radar detects and prematurely detonates guided missiles and grenades. Player is given flashing HUD warning that explosives have been fired. These are detonated before reaching the player.

Feedback

HUD flashes "ADS activated." When fired upon, the ADS issues a verbal warning.

Hot Spot

Cranial

Power Drain

Medium

Without Augmentation

The character has no aggressive defense system

Tech Level One

Incoming rockets and grenades are detonated at a distance of 10 feet, protecting the character by ensuring he is not at the center of the blast (where the damage is greatest).

Tech Level Two

Incoming rockets and grenades are detonated at a distance of 20 feet, splashing the character with a significant, yet reduced, damage amount.

Tech Level Three

Incoming rockets and grenades are detonated at a distance of 40 feet, splashing the character with a significant, yet reduced, damage amount.

Tech Level Four

Incoming rockets and grenades are detonated at a distance of 80 feet, splashing the character with a

significant, yet reduced, damage amount.

Aqualung

Description

Extends the character's breath-span when underwater.

Feedback

Breath meter goes down more slowly.

Hot Spot

Torso

Power Drain

Low

Without Augmentation

Breath-span is normal. (After exceeding breath-span, the character begins to take torso damage.)

Tech Level One

The character's breath-span under water is extended by 20 seconds. After that time he takes damage just like an unaugmented character would.

Tech Level Two

The character's breath-span under water is extended by 40 seconds. After that time he takes damage just like an unaugmented character would.

Tech Level Three

The character's breath-span under water is extended by 60 seconds. After that time he takes damage just like an unaugmented character would.

Tech Level Four

The character's breath-span under water is indefinite. He can breathe water fully.

Ballistic Protection

Description

Provides armor against injury from projectile and bladed weapons.

Feedback

Character takes less damage.

Power Drain

Medium

Hot Spot

Subdermal

Without Augmentation

The character's skin is normal. Damage is taken normally.

Tech Level One

Armored skin absorbs 20% of damage from projectile and bladed weapon attacks.

Tech Level Two

Armored skin absorbs 40% of damage from projectile and bladed weapon attacks.

Tech Level Three

Armored skin absorbs 60% of damage from projectile and bladed weapon attacks.

Tech Level Four

Armored skin absorbs 80% of damage from projectile and bladed weapon attacks.

Cloak

Description

Provides a chameleon-like ability to blend into the background. Only works against organic units.

Feedback

The world takes on a hazy white look. NPC behavior provides indirect feedback.

Power Drain

High

Hot Spot Subdermal
Without Augmentation The character has normal visibility.
Tech Level One Organic units cannot see the cloaked character from farther away than 40 feet.
Tech Level Two Organic units cannot see the cloaked character from farther away than 30 feet.
Tech Level Three Organic units cannot see the cloaked character from farther away than 20 feet.
Tech Level Four Organic units cannot see the cloaked character from farther away than 10 feet.

Combat Strength

Description Increases the rate of attack and damage with regard to melee weapons and thrown projectiles. Also increases throwing distance.
Feedback Character does more damage
Power Drain Low
Hot Spot Arms
Without Augmentation Rate of attack with melee weapons and projectiles is normal. Damage with melee weapons and projectiles is normal. Throwing distance with projectiles is normal.
Tech Level One Rate of attack with melee weapons and projectiles is +25%. Damage with melee weapons and projectiles is +25%. Throwing distance with projectiles is +25%.
Tech Level Two Rate of attack with melee weapons and projectiles is +50%. Damage with melee weapons and projectiles is +50%. Throwing distance with projectiles is +50%.
Tech Level Three Rate of attack with melee weapons and projectiles is +75%. Damage with melee weapons and projectiles is +75%. Throwing distance with projectiles is +75%.
Tech Level Four Rate of attack with melee weapons and projectiles is +100%. Damage with melee weapons and projectiles is +100%. Throwing distance with projectiles is +100%.

EMP Shield

Description Protects the character from the effects of electromagnetic pulse attacks.
Feedback Character takes less damage from EMP attacks.
Power Drain Low
Hot Spot Subdermal

Without Augmentation The character has no defense against EMP attacks – EMP attacks drain bio-electric energy.
Tech Level One EMP attacks are 25% less effective.
Tech Level Two EMP attacks are 50% less effective.
Tech Level Three EMP attacks are 75% less effective.
Tech Level Four EMP attacks are 100% less effective.

Energy Resistance

Description Provides protection against electrical, flame and plasma attacks. This includes the prod, the plasma gun, the flame-thrower and any other energy-based weapon.
Feedback A colored haze appears around the character. A voice and text message alerts the player that an energy attack attempt was detected and its effects were being downgraded.
Power Drain Medium
Hot Spot Torso
Without Augmentation Energy weapons do baseline damage.
Tech Level One Energy weapons do X% less damage.
Tech Level Two Energy weapons do X% less damage.
Tech Level Three Energy weapons do X% less damage.
Tech Level Four Energy weapons do X% less damage.

Environmental Resistance

Description The character can cope better with the effects of hazardous or abnormal environments. This allows him to resist the effects of toxins and radiation. (Note: extreme cold or heat, vacuum and other hostile environments would be covered here if they existed in the game.)
Feedback Character takes less damage from environmental toxins.
Power Drain Low
Hot Spot Torso
Without Augmentation Poison resistance is normal. Radiation resistance is normal.
Tech Level One Poison resistance is +25%. Radiation resistance is +25%.
Tech Level Two Poison resistance is +50%.

Radiation resistance is +50%.
Tech Level Three Poison resistance is +75%. Radiation resistance is +75%.
Tech Level Four Poison resistance is +100%. Impervious to poison. Radiation resistance is +100%. Impervious to radiation.

Infolink

Description Internal, one-way communication system--through this device, base operatives can send messages to the field agent. Also, the device provides a “Datavault” for information recording and storage. This allows the character to store notes, maps and relevant information.
Feedback N/A
Power Drain N/A
Hot Spot Head
Without Augmentation N/A – the character begins the game with the Infolink.
Tech Level One Allows UNATCO Control to contact the character during missions and download information directly into the Datavault Implant. Allows the character to store mission-relevant information in an internal storage medium – reference notes, maps, and other mission relevant data. This information can be accessed at any time by the character but can also be retrieved by UNATCO control (and, later, Tracer Tong).

Light

Description Provides illumination.
Feedback A light, like a flashlight, appears to illuminate the darkness.
Power Drain Low
Hot Spot N/A
Without Augmentation Player starts with this augmentation. It is always capable of providing light, even if the character has no bio-electric energy. When the character's BE is drained, the light functions at a minimum brightness. When the character has some BE, the light slowly drains power but operates at a greater brightness.

Microfibril Muscle

Description Allows the character to lift/push heavier items and climb faster.
Feedback Character can lift heavy items and climb quickly.
Power Drain Low
Hot Spot Arms
Without Augmentation

The character can lift/push items at baseline strength. Climbing speed is normal.
Tech Level One The character can lift/push items at +25% strength. Climbing speed is +25%.
Tech Level Two The character can lift/push items at +50% strength. Climbing speed is +50%.
Tech Level Three The character can lift/push items at +75% strength. Climbing speed is +75%.
Tech Level Four The character can lift/push items at +100% strength. Climbing speed is +100%.

Power Recirculator

Description Decreases power drain of all augmentations.
Feedback Augmentations drain energy more slowly.
Power Drain Medium
Hot Spot Torso
Without Augmentation Power drain is normal.
Tech Level One Power drain of all augmentations is reduced by 10%.
Tech Level Two Power drain of all augmentations is reduced by 20%.
Tech Level Three Power drain of all augmentations is reduced by 30%.
Tech Level Four Power drain of all augmentations is reduced by 40%.

Radar Transparency

Description Makes the character less perceptible to robots and machines.
Feedback Robots can't detect the character as well.
Power Drain High
Hot Spot Subdermal
Without Augmentation Robotic and machine visual detection range is normal.
Tech Level One Robotic units cannot see the character from farther away than 40 feet.
Tech Level Two Robotic units cannot see the character from farther away than 30 feet.
Tech Level Three Robotic units cannot see the character from farther away than 20 feet.

Tech Level Four

Robotic units cannot see the character from farther away than 10 feet.

Regeneration**Description**

Provides healing capability.

Feedback

An soft, pulsing cue is played while the character is regenerated. The regen icon flashes.

Power Drain

High

Hot Spot

Torso

Without Augmentation

The character heals at a normal rate. In game terms, this means he or she heals naturally at a rate too slow to be of any immediate use. Damage can and must be dealt with through the Medicine skill, medkits or with the aid of an NPC skilled in the arts of medicine.

Tech Level One

The character regenerates X points per second.

Tech Level Two

The character regenerates X points per second.

Tech Level Three

The character regenerates X points per second.

Tech Level Four

The character regenerates X points per second.

Run Silent**Description**

Decreases the amount of noise the character makes when walking or running.

Feedback

Character's footsteps can be heard at various volumes. Sound is louder when running. NPC's respond to noise level audibly and visibly.

Power Drain

Medium

Hot Spot

Legs

Without Augmentation

The character's noise levels are normal. Walking is fairly quiet. Running is loud. Texture types is factored into noise level--soft materials are quieter than hard materials.

Tech Level One

The character makes 25% less sound when walking or running.

Tech Level Two

The character makes 50% less sound when walking or running.

Tech Level Three

The character makes 75% less sound when walking or running.

Tech Level Four

The character makes no sound at all when walking or running.

Speed Enhancement**Description**

Allows the character to run faster and jump further and higher. It also minimizes damage taken when falling short or intermediate distances. (A long jump will still kill the character, no matter how high his Speed Enhancement tech level.)

Feedback The character moves faster and jumps farther.
Power Drain Medium
Hot Spot Legs
Without Augmentation The character moves at baseline speed. Jumping distance and falling damage are normal.
Tech Level One The character is 25% faster. Falling damage for short and intermediate falls is reduced by X%.
Tech Level Two The character is 50% faster. Falling damage for short and intermediate falls is reduced by X%.
Tech Level Three The character is 75% faster. Falling damage for short and intermediate falls is reduced by X%.
Tech Level Four The character is 100% faster. Falling damage for short and intermediate falls is reduced by X%.

Spy Drone

Description Remote camera and weapon. This allows the player to launch a remote drone, leaving his character's body behind, defenseless. At higher levels the drone is equipped with an EMP-based weapon. Once the drone fires its weapon, the drone is destroyed. If the player's body is damaged, the drone is destroyed. The drone has a fairly low maximum flight altitude. After the player switches back to his character view, the drone disintegrates. The player cannot immediately launch another drone – there is a reconstruction period of X seconds.
Feedback The character becomes immobile and “sees” through the eyes of the drone.
Power Drain High
Hot Spot Cranial
Without Augmentation The character has no drone capabilities.
Tech Level One The drone travels at very slow speeds. The drone has 10 hit points. The drone has no weapon.
Tech Level Two The drone travels at slow speeds. The drone has 20 hit points. The drone has a light EMP attack.
Tech Level Three The drone travels at slow speeds. The drone has 30 hit points. The drone has a medium EMP attack.
Tech Level Four The drone travels at slow speeds. The drone has 40 hit points. The drone has a heavy EMP attack.

Synthetic Heart

Description

This enhances the performance of all other augmentations.

Feedback

An “extra” augmentation level box is filled, automatically, on the augmentation screen for each installed augmentation.

Power Drain

High

Hot Spot

Torso

Without Augmentation

All augmentations function at their normal tech level.

Tech Level One

Increases all other active augmentations by one tech level.

Targeting

Description

Increases the chance of hitting a target with any ranged weapon and offers additional information about the target

Feedback

HUD changes to provide additional information. Weapon shake decreases.

Power Drain

Low

Hot Spot

Head/Eyes

Without Augmentation

The character has normal vision.

Tech Level One

Character gains a +5% chance to hit.

Character gains crude information regarding target's current hit points: high, med, low.

Tech Level Two

Character gains exact information regarding target's current hit points: specific numbers.

Character gains information regarding target's weaponry.

Tech Level Three

Character gains the ability to use any ranged weapon as if it had a telescopic lens.

Tech Level Four

Character gains a +5% chance to hit.

Vision Enhancement

Description

Provides a variety of eye enhancements including nightvision, infravision and simple trap detection. See through walls. The effect reveals less detail than normal vision, but more data. Certain traps, normally invisible to the naked eye, show up visibly when this augmentation is active.

Feedback

Character's vision changes noticeably.

Power Drain

Low

Hot Spot

Head/Eyes

Without Augmentation

The character sees normally.

Tech Level One

Nightvision.
Tech Level Two Nightvision plus thermal signatures for people and significant items.
Tech Level Three Nightvision plus thermal signatures for people and significant items. See through walls for 10 feet.
Tech Level Four Nightvision plus thermal signatures for people and significant items. See through walls for 40 feet.

Skills

PC Stats

In *Deus Ex* there are only two statistics: Skill Points and Health Points.

Skill Points (SP) measure your character's overall prowess, in the most general terms. A character with 3000 SP is likely to be "better" than one with 1000.

At the most basic level, Health Points represent how many hit points your character can take in combat before slowing down, shooting less accurately, dying or whatever is appropriate given the specific game circumstances.

Skill points are described in more detail, below. Health points are discussed in the Combat section that follows.

PC Skills

Skills are unique abilities that can be improved through training. They allow you to interact with the world in ways that differentiate your character from other characters, encouraging different tactics and gameplay strategies.

The critical difference between *Deus Ex* and other RPG's, insofar as skills are concerned is that there are no random elements or die rolls associated with skill use – if you have a skill at a high enough level to accomplish a task of a particular, predetermined difficulty, you succeed. If your skill level does *not* match or exceed the difficulty of the task, you won't succeed and would be better off finding another way to do whatever it is you need to do. The effectiveness of a skill in solving a game problem is binary in nature – either you are good enough to do something or you're not.

Also unlike many RPG's, all characters begin *Deus Ex* with some limited ability to do everything possible in the game. In other words, all characters begin the game with *all* skills at the Untrained level. However, when you begin play as well as during and after some missions, you may be able to upgrade one or more of your skills, allowing you to use the skill more effectively.

Skills in the Game

When confronted with a game problem, players will be able to use any number of skills to get around it. However, having a *particular* skill or a skill at a particular *level* will never be plot critical. For example, the Lockpicking skill is not the only way to get the contents out of a vault. A character skilled with Demolition can blow it open without damaging the contents. A character with no applicable skill at all will be able to find an NPC who has the combination to the vault's lock.

The primary focus of the skill system is to create the opportunity for players to design custom characters that reflect the way they want to play the game. One player may want to be a stealthy, undercover agent, another a silent, deadly assassin and yet another a brash, wise-cracking, gun-toting adventurer. The skill system (and the game problems we create) will provide and encourage enough variety to accommodate all of them.

Designers will have to keep potential skills in mind while developing missions, and take existing skills into account. If Lockpicking is one of the skills we make available to players, we must make sure there are several locks to challenge them. Designers will determine the frequency of skill use in the game as they create their missions – we must offer ample opportunity for players to use each and every skill.

To ensure that there are no “dead-weight” skills, as there are in so many skill-based games, we intend to offer far fewer skills than players may want and expect. However, each of those skills will be useful throughout the game. None will be a “rip-off” or waste of Skill Points.

Skill Levels

There are only four levels of skill differentiation – Untrained (the default for all skills), Trained, Advanced, and Master.

Untrained level allows you to perform the simplest skill functions while the higher levels broaden the range of possible activities. Each level of a particular skill will have different and obvious uses and provide different and obvious feedback relative to other levels.

For example, all characters can swim. If you leave your Swim skill at the Untrained level, you can travel with a current, but not against it, and you won’t be able to swim for long before you begin taking damage and, possibly, drown. A player whose character is a Trained swimmer can swim longer before suffering damage. An Advanced swimmer gains additional time benefits, may swim faster and may be able to swim against the current. A Master swimmer may be able to swim underwater, allowing him/her to avoid detection, reach previously inaccessible places, and so forth.

Each level of skill has a tangible, predictable game effect and allows interactions with the world that aren’t available to players of lower skill level.

Feedback

When players use a skill, we must provide a system that lets them know the skill has been used and if it has been successful.

In many cases, augmentations will rely on the HUD to offer feedback to the player: “Strength limit exceeded” may pop up when a character with a muscle augmentation attempts to move a heavy boulder.

Skill Points (SP)

Skill Points are a means of giving the player rewards for advancing the story and overcoming obstacles through gameplay. The player is given skill points for performing noteworthy feats. He can then use those points to “buy” skill level advancements.

We’ll track *overall* SP (for “bragging rights” purposes) but, since SP can be “spent” to increase Skill levels we will also track *available* SP. Any SP spent to increase a skill’s effectiveness are subtracted from the available SP total but are *not* subtracted from the overall SP tally.

Acquiring & Improving Skills

During a character’s initial creation, you have 2400 Skill Points available to increase up to two of your character’s skills by one level immediately. (These initial points can be saved for later use or spent immediately, in whole or in part.)

Throughout the game, you will be awarded points for meeting goals. Completing missions, subplots, and overcoming obstacles are ways to get skill points. Unlike many games, rewards are not given out simply for killing enemies. Killing people is NOT in and of itself a path to gaining experience. Nor will practicing a skill work – that just encourages players to sit and shoot a wall in order to become a marksman.

Our focus is tracking players’ successes and rewarding them. In *Deus Ex*, you get Skill Points for successfully accomplishing specific, predetermined game goals that advance the mission state or the storyline. For purposes of doling out SP, we don’t care *how* players accomplish goals, only that they *accomplish* them. The kinds of goals we’re talking about are:

Finishing Missions: When you complete the main objectives for a mission, you get a hefty chunk of SP. Approximately 35% of the total available in a mission are given for completing it. Obviously, these points are awarded after a mission is completed.

Individual Obstacles: Any time you overcome a major obstacle or set certain game flags you're given an additional SP bonus. These will amount to about 30% of the total SP available in the mission. Individual obstacle points are awarded as soon as the obstacle is overcome.

Subquests: Approximately 25 % of a mission's total SP can be acquired by accomplishing optional subquests. The points are given out when you finish the subquest.

Secrets: 10% of the mission's total SP can be acquired by doing things so well that that you get all of the information, objects, possible objectives, and so on. These SP are difficult to get, and are handed out when you get the bonus info/area/object/quest. As an example, if you have the interrogation skill at Master, you could get all kinds of extra information from a neutral NPC in a mission. Though this information will help you by itself, you will also get a small bonus for getting to this information. The player would get the same bonus if he finds the info buried in the database of the computer banks or if he finds it in a secret alcove, but not for all three. These points are awarded as soon as the secret is uncovered.

A player who goes right along the plot line will acquire 50-65% of the total available SP, which is testament to the weight we place on the story- and mission objective-related rewards. The average player will acquire 75-80% of the total available SP, and a meticulous player could acquire all of the total skill points in the game, but that's no mean feat.

Players will have the opportunity to spend their SP however and whenever they want – someone who specializes in a few skills at the expense of all others should be able to raise all of those skills to Master level by the end of the game. A player who chooses to spread out and get pretty good at everything may only be able to increase all of his skills a single level while spending the same number of points as the specialist.

Skills do not automatically increase. You must go to your character sheet and spend your accumulated points to upgrade or buy new skills. The number of SP required to increase each skill to the next level will be listed there. You can pump points into a skill as you acquire them or hoard them until you have enough to raise the skill to the next level. You can raise a skill as many levels as you want, at any time (assuming you have enough points to do so).

Skill Point Table

The table below outlines the cost of upgrading each skill, expected SP spending of players with various play styles, expected SP accumulated by players of varying skill levels and the number of SP we will make available in each mission:

Only edit yellow cells		Trained Mult	Advanced Mult	Master Mult	Base Mult
		0.3	0.6	1	10000

Skills	Skill Mult	Trained	Advanced	Master	Cumulative
Lockpicking	0.8	2400	4800	8000	15200
Tech	0.8	2400	4800	8000	15200
Weapon: Pistol	0.7	2100	4200	7000	13300
Weapon: Rifle	0.7	2100	4200	7000	13300
Weapon: Low Tech	0.6	1800	3600	6000	11400
Weapon: Heavy	0.6	1800	3600	6000	11400
Computer	0.5	1500	3000	5000	9500

Demolition	0.4	1200	2400	4000	7600
Medicine	0.4	1200	2400	4000	7600
Envirosuit training	0.3	900	1800	3000	5700
Swimming	0.3	900	1800	3000	5700
Game Totals		18300	36600	61000	115900

Average Player Types					
Specialist		0	1	3	19800
Moderate		0	6	0	19800
Generalist		10	1	0	19800

Maximum Points				Mult	
Absolute maximum				150%	29700
BadAss player				125%	24750
Average player				100%	19800
Pathetic player				75%	14850

Mission				Weight	Points
M00				N/A	2400
M01				5%	1365
M02				6%	1638
M03				6%	1638
M04				5%	1365
M05				5%	1365
M06				8%	2184
M08				7%	1911
M09				10%	2730
M10				11%	3003
M11				12%	3276
M12				12%	3276
M14				13%	3549
M15				N/A	N/A
Total				100%	29700
				OK?	TRUE

Tool Dependent versus Automatic Skills

Some skills are “tool dependent” while others are automatic.

An automatic skill, such as Swimming, takes effect any time the character enters water. In a sense, water is the “tool” upon which this skill depends. By contrast, some skills can’t be used without some kind of physical tool, which is usually used on a specific target object (e.g., Lockpicking or Medicine). To open a safe, a player must use a lockpick (or find some other skill or object to open the safe); to heal damage to another character, a player must use some kind of bandage, first aid kit, or surgical device. Even a Master level surgeon can’t do brain surgery with his bare hands!

An Untrained level character using a tool-dependent skill gets the nominal effect from them – this is no different than an Untrained character’s use of an Automatic skill – while a more highly skilled user gains some advantage with a tool, according to his rank. In addition, some advanced tools allow a user to get greater results at his or her current skill level. Here are some examples:

An Untrained Medicine user with a bandage might heal two points of damage whereas a Master of Medicine might heal 15 points of damage with the same bandage.

An Untrained Medicine user using a surgical kit can heal 10 points of damage; a Master of Medicine with a surgical kit can heal 20 points of damage.

A Master of Medicine with nothing more than a roll of tape might heal five points of damage!

Skill List

Each skill in the list below begins with the skill name and a brief description of the skill's general effect. A note follows, describing whether the skill is automatic or tool-dependent and listing the tool or situation required to bring the skill into play. Finally, the effect of skill increases is given along with a description of feedback the player receives when the skill is used.

Note: All numbers herein are X values.

Computer

Description	Tool Dependent:
Measures savvy with computers. This allows the player to bypass security, turn off alarms and laser grids, wake up bots, change the alignment of bots and turrets, unlock doors and hack ATM machines.	Requires a computer terminal.
Untrained The character can use computer terminals at the public level--reading bulletins and news. Security hacking menus are unavailable. The ATM hacking menu is unavailable. The player gets no bonus when using ATM's. System detection countdown is normal. System lockout duration is normal.	
Trained The character can use computer terminals at the public level--reading bulletins and news. Security hacking menus are available for using cameras. The ATM hacking menu is available. The player gets a 25% bonus when using ATM's. System detection countdown is increased by 25%. System lockout duration is decreased by 25%.	
Advanced The character can use computer terminals at the public level--reading bulletins and news. Security hacking menus are available for using cameras and laser grids. The ATM hacking menu is available. Also, the player gets a 50% bonus when using ATM's. System detection countdown is increased by 50%. System lockout duration is decreased by 50%.	
Master The character can use computer terminals at the public level--reading bulletins and news. Security hacking menus are available for using cameras, laser grids and auto-turrets. The ATM hacking menu is available. Also, the player gets a 100% bonus when using ATM's. System detection countdown is increased by 100%. System lockout duration is decreased by 100%.	

Weapon: Demolition

Description Increases effectiveness with explosive devices such as grenades. Accuracy and damage are increased per level. The demolitionist actually has a small amount of time after triggering a proximity grenade to either move out of the way or disarm the explosive. (The latter is done by “frobbling” a planted grenade. The player can “grab” the explosive off the surface upon which it was planted if he acts before it explodes.)	Tool Dependent: Explosives required
Untrained The character can throw grenades at baseline accuracy and damage. Proximity devices go off as soon as the player triggers them.	
Trained The character can throw grenades at +25% accuracy and damage. Proximity devices go off 3 seconds after the player triggers them.	
Advanced The character can throw grenades at +50% accuracy and damage. Proximity devices go off 6 seconds after the player triggers them.	
Master The character can throw grenades at +100% accuracy and damage. Proximity devices go off 9 seconds after the player triggers them.	

Enviro-suit Training

Description Enviro-training gives the character skill at operating in underwater or hazardous settings, including areas featuring biological contaminants, poison gas and radiation. (Note: The character receives feedback as to hazardous conditions, regardless of whether he is using a hazard suit or not. Such as, “Warning--toxic gas.”)	Tool Dependent: Suit required.
Untrained The character can activate disposable hazard suits, scuba rebreathers and adaptive armor. All suit items last for a limited time before burning out and protect the character from 50% of the hazard damage.	
Trained Above the baseline, suits last 25% longer and protect him from 25% more damage.	
Advanced Above the baseline, suits last 50% longer and protect him from 50% more damage.	
Master Above the baseline, suits last 100% longer and protect him from 100% more damage.	

Lockpicking

Description The character can defeat locks without having the proper key.	Tool Dependent: Requires lockpick.
Untrained The player can open locks when armed with a nanotech driven “smart” lockpick. However, due to his lack of skill, the cost in terms of time and lockpick resources is very high. 1/1 ratio of lockpicks/door strength.	
Trained The player can use lockpicks much more efficiently at this level, cutting his time and the required resources back significantly. X/Y ratio of lockpicks/door strength.	
Advanced The player can use lockpicks much more efficiently at this level, cutting his time and the required resources back significantly. X/Y ratio of lockpicks/door strength.	
Master	

The player can use lockpicks much more efficiently at this level, cutting his time and the required resources back significantly. X/Y ratio of lockpicks/door strength.

Tech

Description

Allows the character to repair broken mechanical devices and bypass high tech systems such as the security boxes controlling laser alarm grids. Players with this skill also get a bonus applied to the use of weapons mods.

Tool Dependent:

Requires tech-tool.

Untrained

The player can bypass or repair electronic security devices when armed with a nanotech driven “smart” techtool. (Such devices are actors like keypads or control panels.) However, due to his lack of skill, the cost in terms of time and lockpick resources is very high.

Trained

The player can use the techtool much more efficiently at this level, cutting his time and the required resources back significantly. X/Y ratio of techtool /door strength. Additionally, the player with this skill gets a significant bonus when modifying weapons. (Examples: +1 shot in the case of a clip size upgrade, +25% refire rate bonus or -25% cursor kick displacement.)

Advanced

The player can use the techtool much more efficiently at this level, cutting his time and the required resources back significantly. X/Y ratio of techtool /door strength. Additionally, the player with this skill gets a significant bonus when modifying weapons. (Examples: +2 shot in the case of a clip size upgrade, +50% refire rate bonus or -50% cursor kick displacement.)

Master

The player can use the techtool much more efficiently at this level, cutting his time and the required resources back significantly. X/Y ratio of techtool /door strength. Additionally, the player with this skill gets a significant bonus when modifying weapons. (Examples: +4 shot in the case of a clip size upgrade, +100% refire rate bonus or -100% cursor kick displacement.)

Medicine

Description

This skill measures the character’s knowledge of first aid and medicine. It allows the character to heal himself or others (i.e., restore hit points lost due to damage). This skill applies not only to combat damage but also to counteracting poisons, radiation and biohazards.

Tool Dependent:

Requires a medkit item.

Untrained

When using a medkit, the character restores the baseline amount of health. Using a medkit while suffering radiation sickness or biohazard effects reduces the amount of time that the radiation or biohazard is in effect by 5 seconds.

Trained

When using a medkit, the character restores the baseline amount of health +25%. Using a medkit while suffering radiation sickness or biohazard effects reduces the amount of time that the radiation or biohazard is in effect by 10 seconds.

Advanced

When using a medkit, the character restores the baseline amount of health +50%. Using a medkit while suffering radiation sickness or biohazard effects reduces the amount of time that the radiation or biohazard is in effect by 15 seconds.

Master

When using a medkit, the character restores the baseline amount of health +100%. Using a medkit while suffering radiation sickness or biohazard effects reduces the amount of time that the radiation or biohazard is in effect by 20 seconds.

Swimming

Description Measure's the character's swimming speed and ability to remain underwater.	Automatic: Requires water.
Untrained The character swims at baseline swimming speed. Character has a 10-second breath span. (After exceeding the breath span he begins to take damage while underwater.)	
Trained The character's swimming speed is increased +25%. Underwater breath span is increased +25%.	
Advanced The character's swimming speed is increased +50%. Underwater breath span is increased +50%.	
Master The character's swimming speed is increased +100%. Underwater breath span is increased +100%.	

Weapon: Heavy

Description Increases the agent's effectiveness with heavy weapons – Flame-thrower, LAW or GEP Gun.	Tool Dependent: Requires a Heavy Weapon.
Untrained Chance of hitting target is baseline. Damage inflicted is baseline. Reload time is normal. Weapon weight/movement penalty is normal. <i>Feedback:</i> Accuracy is displayed as amount of weapon waver. At Untrained level, waver is high, obvious and problematic.	
Trained Chance of hitting target is increased 25% from baseline. Damage inflicted is also increased 25%. Reload time is reduced by 25%. Weapon weight/movement penalty is reduced by 25%. <i>Feedback:</i> Accuracy is displayed as amount of weapon waver. At Trained level, waver is noticeably less than at Untrained level but still obvious and somewhat problematic.	
Advanced Chance of hitting target is increased 50% from baseline. Damage inflicted is also increased 50%. Reload time is reduced by 50%. Weapon weight/movement penalty is reduced by 50%. <i>Feedback:</i> Accuracy is displayed as amount of weapon waver. At Advanced level, waver is low, subtle and not much of a problem.	
Master Chance of hitting target is increased 100% from baseline. Damage inflicted is also increased 100%. Reload time is reduced by 100%. Weapon weight/movement penalty is reduced by 100%. <i>Feedback:</i> Accuracy is displayed as amount of weapon waver. At Master level, waver is all but gone.	

Weapon: Low-Tech

Description Increases the agent's effectiveness with archaic style weapons – Combat Knife, Mini-Crossbow, Shuriken, Pepperspray Gun, Electric Prod, Sword and any found weapons. Accuracy is increased with ranged low-tech weapons. Damage is increased for all low-tech weapons.	Tool Dependent: Requires an archaic style weapon or found item
Untrained Chance of hitting with <i>ranged</i> weapons baseline given the weapon being used and the circumstances. Rate of attack with <i>all</i> low-tech weapons is baseline. Damage inflicted with <i>all</i> low-tech weapons is baseline. <i>Feedback:</i> With ranged weapons, accuracy is displayed as amount of weapon waver. At Untrained level, waver is high, obvious and problematic.	
Trained Chance of hitting with <i>ranged</i> weapons is increased +25%. Rate of attack % with <i>all</i> low-tech weapons is +25%. Damage inflicted with <i>all</i> low-tech weapons is increased 25%. <i>Feedback:</i> With ranged weapons, accuracy is displayed as amount of weapon waver. At Trained level, waver is noticeably less than at Untrained level but still obvious and somewhat problematic.	
Advanced Chance of hitting with <i>ranged</i> weapons is increased +50%. Rate of attack % with <i>all</i> low-tech weapons is +50%. Damage inflicted with <i>all</i> low-tech weapons is increased +50%. <i>Feedback:</i> With ranged weapons, accuracy is displayed as amount of weapon waver. At Advanced level, waver is low, subtle and not much of a problem.	
Master Chance of hitting with <i>ranged</i> weapons is increased by +100%. Rate of attack with <i>all</i> low-tech weapons is increased by +100%. Damage inflicted with <i>all</i> low-tech weapons is increased +100%. <i>Feedback:</i> With ranged weapons, accuracy is displayed as amount of weapon waver. At Master level, waver is all but gone.	

Weapon: Pistol

Description Increases the agent's effectiveness with small arms of all sorts – Hide-a-Gun, Pistol, Stealth Pistol.	Tool Dependent: Requires a pistol or small-arm.
Untrained Chance of hitting target is baseline. Damage inflicted is baseline. Reload time is normal. <i>Feedback:</i> Accuracy is displayed as amount of weapon cursor waver. At Untrained level, waver is high, obvious and problematic.	
Trained Chance of hitting target is increased 25% from baseline. Damage inflicted is also increased 25%. Reload time is reduced by 25%. <i>Feedback:</i> Accuracy is displayed as amount of weapon waver. At Trained level, waver is noticeably less than at Untrained level but still obvious and somewhat problematic.	
Advanced Chance of hitting target is increased 50% from baseline. Damage inflicted is also increased 50%. Reload time is reduced by 50% <i>Feedback:</i> Accuracy is displayed as amount of weapon waver. At Advanced level, waver is low, subtle and not much of a problem.	
Master	

Chance of hitting target is increased 100% from baseline. Damage inflicted is also increased 100%. Reload time is reduced by 100%

Feedback: Accuracy is displayed as amount of weapon waver. At Master level, waver is all but gone.

Weapon: Rifle

Description

Increases the agent's effectiveness mid-sized, two-handed weapons – Assault Gun, Rifle, Plasma Rifle, Sawed Off Shotgun or Assault Shotgun.

Tool Dependent:

Requires a rifle or similar weapon.

Untrained

Chance of hitting target is baseline. Damage inflicted is baseline. Reload time is normal.

Feedback: Accuracy is displayed as amount of weapon waver. At Untrained level, waver is high, obvious and problematic.

Trained

Chance of hitting target is increased 25% from baseline. Damage inflicted is also increased 25%. Reload time is reduced by 25%.

Feedback: Accuracy is displayed as amount of weapon waver. At Trained level, waver is noticeably less than at Untrained level but still obvious and somewhat problematic.

Advanced

Chance of hitting target is increased 50% from baseline. Damage inflicted is also increased 50%. Reload time is reduced by 50%

Feedback: Accuracy is displayed as amount of weapon waver. At Advanced level, waver is low, subtle and not much of a problem.

Master

Chance of hitting target is increased 100% from baseline. Damage inflicted is also increased 100%. Reload time is reduced by 100%.

Feedback: Accuracy is displayed as amount of weapon waver. At Master level, waver is all but gone.

Combat System

Before discussing the specifics of the *Deus Ex* combat system it is first necessary to understand how a character's overall toughness is determined and how damage is allocated.

Health Points

Health Points measure your character's toughness. This is simply a measure of how much damage your character can take in combat before being hobbled by injury or, of course, before dying.

Hit Locations

In *Deus Ex*, Health is allocated to various hit locations on the character's body, with each body part – both on the PC and on NPC's – targeted individually. This allows, for example, head shots for quick kills, gut shots for slow, painful deaths, leg wounds to incapacitate but not kill and even hand shots to disarm an opponent.

The character and NPC bodies are divided into six discrete sections for damage calculation, roughly corresponding to the Augmentation Hot Spots: Head, Torso, Left Arm, Right Arm, Left Leg, and Right Leg. During character creation, a certain percentage of total Health Points is allocated to each location (see the chart below).

When damaged, each body part affects the character/NPC differently. Hits to the head are often instantly fatal but, if not, affect aim. Hits to either arm affect aim as well. Hits to torso or legs affect movement speed. Such effects are cumulative and the greater the damage, the greater the effect. Specific values will be set and adjusted during testing.

Body Part	Effect when damaged		
	33%	66%	100%
Head (30% of total)	Aim -10%	Vision wavers	Death!
Left arm (10% of total)	Aim -10%	Aim -20%	Aim -50%
Right arm (10% of total)	Aim -10%	Aim -20%	Aim -50%
Torso (30% of total)	Move speed -10%	Move speed -20%	Death!
Left leg (10% of total)	Move speed -10%	Move speed -20%	Move speed -50%
Right leg (10% of total)	Move speed -10%	Move speed -20%	Move speed -50%

If damage is caused by an area-effect weapon, the damage will be spread out among all body parts in the affected area. Maximum damage will occur at the actual impact point, with the damage being scaled down to zero at the outer edge of the area. Damage may also have cause/effect relationships with the target such as fire or electricity. Using an electrical weapon on a robot, for example, will cause extra damage since the robot is sensitive to electrical attacks. But using a dart gun against a robot would probably do nothing at all. In the event of two-handed weapons, the aiming penalty of the most damaged arm/hand will be applied.

Non-Weapon Damage

When a poison or drug is ingested, or a character is exposed to radiation or other toxic substance, the character immediately begins taking a predetermined amount of damage (in lost HP) to all body parts, with all effects outlined for damage to those body parts, until the effect runs its course.

Toxic substances cease to be effective when they have done a predetermined maximum amount of damage, a certain amount of time passes, the character leaves the dangerous area and/or the victim dies. Once one of these conditions is met, damage ceases and the body's natural, medicinal or augmented healing capabilities come into play, as described elsewhere.

Poisons and drugs may also have unique effects. These will be dealt with on an individual basis. Among the special damage options involving poisons, over and above simple HP loss, are:

- Damage to torso + random body part(s)
- Blurred vision
- Slowed movement
- Paralysis

Damage Feedback

Visual and audio cues are used to make a player aware the moment he takes damage. More subtle cues will make him aware that he is "playing hurt." The on-screen character icon changes color to reflect damage to specific body parts but this only indicates gross damage to each location rather than specific numbers of points. After combat is over, a player can review his character info sheet to determine precisely how much he is injured. When the player has an opportunity to view his character sheet, his "paper doll" will be color coded to show damage to various body parts. Data fields will reflect the exact number of points lost.

During combat, when the player is hit, the screen gives the standard "red flash" and an audible sound. Audio damage grunts will range from an "ugh" to a "Ahhh!" to "I'M DYING, OH GOD, SOMEBODY HELP ME!!!" depending on how severe the hit is. We will also experiment with red flashes of varying length and/or intensity to indicate seriousness of injury.

Healing: Repairing Damage

There are several healing modes available in *Deus Ex*: NPC Healing, Medkits, Medical Bots and the Regeneration augmentation.

NPC Healing

NPC's and Medical Robots are available who can heal damage suffered by the character in combat. Some may charge for the service (in coin or quest) while others perform it for free.

Taking advantage of NPC healing is simple and doesn't require any particular effort on the player's part – the NPC will simply analyze the player's wounds, tell the player what he or she can and can't fix and, if appropriate, quote a price. The almost magical technology of the 21st century will heal most wounds almost instantly.

If time permits, some medicos may be skilled at healing certain types of damage or certain body parts but not others. (A doctor unskilled in the specific healing a character requires may refer the character to another doctor – making for some nice roleplaying possibilities.)

Regeneration Augmentation

The Regeneration augmentation and Medicine skill also allow the player to heal himself without the aid of an NPC (though a medkit may be necessary).

The Regeneration augmentation simply heals damage as it is done, responding to individual attacks automatically (limited only to the number of attacks it can deal with in a certain period of time). The player doesn't have to do a thing but he or she also has no control over the specific body parts to be healed and the amount of damage the augmentation can heal, even at the highest levels, is pretty limited.

Medical Robots and Medkits

Medical Robots and medkits found and/or bought around the world give the player active control over the healing process and are capable of healing far more damage than the augmentation.

A medkit used in Inventory or placed on the Object Strip heals the most critical injured body part first, followed by less critical parts. (The order of importance of hit locations is: head, torso, legs, and arms.) Any "extra" HP in the medkit are lost. (In other words, a medkit can only be used once – you don't store up unused points...)

To take greater control of the healing process, players can go to the Character Information screen. There, any medkits in inventory are displayed alongside the character model. Select the medkit you wish to use and then position the cursor over the body part you wish to heal. The body part highlights. "Dropping" the medkit on the desired hit location restores HP to that body part. The medkit is automatically deleted from inventory.

Note that, if time permits, some medkits will be specifically geared to certain body parts – they'll do great amounts of healing to that body part but none to any other. General medkits typically do less healing than specific ones, but they're useful on all body parts.

The Medicine skill increases the healing potential of medkits (specific or general, used from inventory or Object Strip). In other words, a medkit capable of healing 50 HP worth of damage might do 70 HP of healing in the hands of a Master doctor...

Medical Bots work just like Medkits but don't occupy inventory space. Medical Bots are also capable of installing new augmentations accumulated or provided during play.

Combat Overview

There are two basic types of combat in *Deus Ex*: Ranged combat and Close Combat. In either case, a weapon must be readied before you can engage in combat. It's important to note that *if* you have a weapon in hand you *will* engage in combat with anyone you encounter – if you want to talk or use an object, put your gun away!

Close Combat

Close combat takes place when a dedicated close combat weapon such as a knife or sword is in hand and the player presses the use/fire button.

There will be a small selection of close combat weapons available (Crowbar, Baton, Prod, Combat Knife, Sword and Dragon's Tooth Sword) and the player will always be able to use found weapons. There will never be a circumstance where you're completely unarmed.

We don't expect close combat to be common – it's basically a last resort – but it does offer the advantage of silence and stealthiness over most ranged weapons and players will expect it. We plan to oblige. However, our implementation will be simple, with the focus of our effort being on ranged combat and, more important, non-combat interactions.

Readying & Reloading

To ready a weapon, the player must place the weapon in his hand(s) by selecting the weapon from the inventory screen (or from his belt). Once the weapon is ready, the player must aim at his target by using the mouse to move his character's head.

All weapons that use expendable ammo reload automatically if the player has extra ammo for that weapon in his inventory. (The player can also reload the weapon manually at any time by pressing the RELOAD key.) The amount of ammo remaining in the current clip and the total amount of ammo that the player has will be displayed in a convenient location in the lower left corner of the screen.

When the player runs out of ammo in the current clip, there will be a brief pause (based on the reload speed of the weapon) accompanied by a sound and an animation while the weapon is reloading.

All weapons have a unique rate of fire, reload speed, clip capacity, and damage rating which will be tweaked to balance gameplay.

Ranged Combat

Ranged combat takes place when the player has a ranged weapon in his hand and presses use/fire (left mouse click or CTRL). There are two types of ranged weapons: Instant-hit and Projectile:

- Instant-hit weapons include pistols, shotguns and other weapons that seem to hit the target "instantly." Instant-hit weapons always travel in a straight line.
- Projectile weapons include grenades, rocket launchers and other weapons that take a perceivable amount of time to reach the target. Projectile weapons can travel in a straight line or in an arc.

Aiming Ranged Weapons

Once a ranged combat weapon is readied (see above), the 3D image of the weapon in front of the player will actually waver slightly to simulate imperfect aiming based on the player's sharpshooting skill and/or body damage.

The effective accuracy of the shot is basically a cone with the apex being at the player's weapon and the end radius being determined by how far the player is from the target, his weapon skill, and the amount of damage his arms have suffered (if any).

When fired, the shot will hit randomly within this circle to simulate imperfect aiming.

If the shot actually hits the enemy, damage will be calculated for the body part according to the enemy's distance from the player, the damage rating of the weapon, and the amount of armor the enemy has on that body part (if any). In addition, if the player has advanced his sharpshooting skill to the highest level, he will do extra damage when he hits the enemy.

Certain augmentations and weapons or weapon modifications affect how well the player can aim his weapon (i.e., a laser sight on a rifle or a telescopic scope) and how much damage he does when he hits.

Skill Effects in Ranged Combat

There are five weapon skills: Pistol, Rifle, Low Tech, Heavy and Demolitions. Each of these affects weapon use in a variety of ways, including reload time, effectiveness of weapon modifications and so on, outlined in the Skills section of this document. However, the specific effect of weapon skills on ranged combat warrants additional information here.

In the 3D world, when a player is carrying a weapon, his weapon will waver a certain amount based on his skill level. The projectile's path is projected based on where the barrel is pointing at the moment. This

makes range a natural factor; the waver creates a cone with the gun being the point of origin. The cone effect means it will naturally be easier for any character to hit an enemy as he gets closer.

At Untrained level, the waver is most pronounced. With each level increase, the waver decreases. At a standard room's distance the player can expect to aim at an enemy and have a good chance of hitting him somewhere; a master can expect to hit the target wherever he choose, determining the effect of the shot to the chosen body part. In other words, the real benefit of improving skills comes in targeting specific body parts.

Weapon Modifications

A variety of weapon modification objects can be acquired during the course of the game. When acquired and used on a weapon, modifiers enhance the effectiveness of weapons in a variety of ways. (Note, however that not all weapons can accept all medications.) Weapon modifiers can:

- Increase Accuracy
- Increase Clip Capacity
- Add Laser Targeting capability
- Increase Range
- Decrease Recoil (and, therefore, shot spread)
- Decrease Reload Time
- Add a Telescopic Sight (increasing the likelihood of a hit at great distances)
- Add a Silencer (decreasing the sound made when firing)

In some cases, modifications duplicate skill effects (though, in other cases, mods have unique effects). Modifications can be used to balance out the effects of low skill levels OR to augment skill effects to get maximum effectiveness from a particular weapon. For example, a player with a low Weapon: Pistol skill might choose to upgrade his Stealth Pistol with an accuracy modification found in Mission 1 so he could spend his Skill Points to increase his Computer Skill. On the other hand, a player with HIGH Weapon: Pistol skill might be just as tempted to upgrade his Stealth Pistol with an accuracy modification to make sure he hits anything he targets.

Weapon modifications offer players additional rewards throughout the game and additional variables to play with as they tweak their characters.

Weapon Detectability

There are two levels of concealability – Visual and Metal Detector.

A weapon can be “invisible” to the naked eye. This means you can carry such an item in-hand and not throw NPC's into a panic. They won't even notice you're holding it.

The second level of concealability is related to metal detectors. Invisibility to metal detectors is an important differentiating feature of certain weapons and should be exploited to the max. These detectors will be treated just like laser trip wire devices. There will be a metal detector actor controlled by a security panel nearby. We need a unique actor to represent the device (though this should be the laser trip wire actor reskinned). We also need a cool procedural effect to represent the detection field. Metal detectors have a different effect than the laser trip wire devices but can be overcome in the same ways.

The level of concealability for each weapon is described in the weapon list below.

Weapon Lists

The weapon lists were designed to accomplish four major goals:

1. Ensure fun, fast-paced combat providing adequate feedback to players about likely results of actions.
2. Support all combat-oriented skills “equally.”
3. Provide sufficient tools for character differentiation independent of experiential differences.
4. Provide a cool, clear upgrade path in each weapon category through new toys as well as new ammo types.

Mission by Mission Weapon Availability

NOTE: In the list below, an italicized weapons reference indicates the introduction of a new weapon or a change in availability status.

Mission	Weapons	Ammo & Single-Use Weapon Availability
Notes	<ul style="list-style-type: none"> Once a weapon's been made available it can be placed in any subsequent mission. Use will be controlled through Ammo Availability (see next column). 	<ul style="list-style-type: none"> Common = as much as necessary to ensure a playable mission Rare = 3-6 Extremely Rare = 1-2 None = none <p>(The definitions and numbers above and the schedule below are subject to change based on testing.)</p>
M01 Liberty Island	Demolition <ul style="list-style-type: none"> LAM Heavy <ul style="list-style-type: none"> LAW Low Tech <ul style="list-style-type: none"> Combat Knife Crowbar Pistol <ul style="list-style-type: none"> Pistol Stealth Pistol Rifle <ul style="list-style-type: none"> N/A 	Common <ul style="list-style-type: none"> 10mm (<i>Pistol, Stealth Pistol</i>) Rare <ul style="list-style-type: none"> LAM Extremely Rare <ul style="list-style-type: none"> LAW None <ul style="list-style-type: none"> 7.62mm (Assault Gun) 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) 20mm High Explosive Round (Assault Gun) 30.06 (Sniper Rifle) Battery (Prod) Buckshot (Sawed Off Shotgun) Dart (Mini-Crossbow) Explosive Missile, Guided (GEP Gun) Light Dart (Mini-Crossbow) Napalm Canister (Flamethrower) Pepper Cartridge (Aerosol Pepper Gun) Poison Dart (Mini-Crossbow) Superheated Plastic Round (Plasma Rifle)
M02 Power Station	Demolition <ul style="list-style-type: none"> N/A Heavy <ul style="list-style-type: none"> N/A Low Tech <ul style="list-style-type: none"> Aerosol Pepper Gun Prod Pistol <ul style="list-style-type: none"> N/A Rifle <ul style="list-style-type: none"> Assault Gun Sawed Off Shotgun 	Common <ul style="list-style-type: none"> 10mm (<i>Pistol, Stealth Pistol</i>) <i>Battery (Prod)</i> <i>Pepper Cartridge (Aerosol Pepper Gun)</i> Rare <ul style="list-style-type: none"> 7.62mm (<i>Assault Gun</i>) LAM LAW Extremely Rare <ul style="list-style-type: none"> <i>Buckshot (Sawed Off Shotgun)</i> <i>30.06 (Sniper Rifle)</i> None

	<ul style="list-style-type: none"> • Sniper Rifle 	<ul style="list-style-type: none"> • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun) • Dart (Mini-Crossbow) • Explosive Missile, Guided (GEP Gun) • Light Dart (Mini-Crossbow) • Napalm Canister (Flamethrower) • Poison Dart (Mini-Crossbow) • Superheated Plastic Round (Plasma Rifle)
M03 Lebedev's Airfield	Demolition <ul style="list-style-type: none"> • N/A Heavy <ul style="list-style-type: none"> • Flamethrower Low Tech <ul style="list-style-type: none"> • Shuriken • Sword Pistol <ul style="list-style-type: none"> • N/A Rifle <ul style="list-style-type: none"> • Assault Shotgun 	Common <ul style="list-style-type: none"> • 7.62mm (Assault Gun) • 10mm (Pistol, Stealth Pistol) • Battery (Prod) • LAM • Pepper Cartridge (Aerosol Pepper Gun) Rare <ul style="list-style-type: none"> • Buckshot (Sawed Off Shotgun) • LAW Extremely Rare <ul style="list-style-type: none"> • 30.06 (Sniper Rifle) • Shuriken • Sword None <ul style="list-style-type: none"> • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun) • 30.06 (Sniper Rifle) • Dart (Mini-Crossbow) • Explosive Missile, Guided (GEP Gun) • Light Dart (Mini-Crossbow) • Napalm Canister (Flamethrower) • Poison Dart (Mini-Crossbow) • Superheated Plastic Round (Plasma Rifle)
M04 Paul's a Traitor	Demolition <ul style="list-style-type: none"> • N/A Heavy <ul style="list-style-type: none"> • N/A Low Tech <ul style="list-style-type: none"> • Mini-Crossbow Pistol <ul style="list-style-type: none"> • PS10 Rifle <ul style="list-style-type: none"> • N/A 	Common <ul style="list-style-type: none"> • 7.62mm (Assault Gun) • 10mm (Pistol, Stealth Pistol) • Battery (Prod) • LAM • Pepper Cartridge (Aerosol Pepper Gun) Rare <ul style="list-style-type: none"> • 30.06 (Sniper Rifle) • Dart (Mini-Crossbow) • LAW Extremely Rare <ul style="list-style-type: none"> • PS10 None <ul style="list-style-type: none"> • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun) • Buckshot (Sawed Off Shotgun) • Explosive Missile, Guided (GEP Gun) • Light Dart (Mini-Crossbow) • Napalm Canister (Flamethrower) • Poison Dart (Mini-Crossbow) • Shuriken • Superheated Plastic Round (Plasma Rifle)

		<ul style="list-style-type: none"> • <i>Sword</i>
M05 UNATCO Escape	Demolition <ul style="list-style-type: none"> • EMP Grenade Heavy <ul style="list-style-type: none"> • GEP Gun Low Tech <ul style="list-style-type: none"> • Baton Pistol <ul style="list-style-type: none"> • N/A Rifle <ul style="list-style-type: none"> • N/A 	Common <ul style="list-style-type: none"> • 7.62mm (Assault Gun) • 10mm (Pistol, Stealth Pistol) • <i>30.06 (Sniper Rifle)</i> • <i>Baton</i> • Battery (Prod) • <i>Buckshot (Sawed Off Shotgun)</i> • LAM • <i>LAW</i> • Pepper Cartridge (Aerosol Pepper Gun) Rare <ul style="list-style-type: none"> • <i>EMP Grenade</i> • Dart (Mini-Crossbow) • <i>PS10</i> Extremely Rare <ul style="list-style-type: none"> • <i>Explosive Missile, Guided (GEP Gun)</i> • <i>Light Dart (Mini-Crossbow)</i> None <ul style="list-style-type: none"> • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun) • Napalm Canister (Flamethrower) • Poison Dart (Mini-Crossbow) • Shuriken • Superheated Plastic Round (Plasma Rifle) • <i>Sword</i>
M06 Tong, VersaLife and the HK Majestic 12 Lab	Demolition <ul style="list-style-type: none"> • Gas Grenade Heavy <ul style="list-style-type: none"> • N/A Low Tech <ul style="list-style-type: none"> • Dragon's Tooth Sword Pistol <ul style="list-style-type: none"> • N/A Rifle <ul style="list-style-type: none"> • Plasma Rifle 	Common <ul style="list-style-type: none"> • 7.62mm (Assault Gun) • 10mm (Pistol, Stealth Pistol) • <i>20mm High Explosive Round (Assault Gun)</i> • 30.06 (Sniper Rifle) • Baton • Battery (Prod) • <i>Buckshot (Sawed Off Shotgun)</i> • <i>Dart (Mini-Crossbow)</i> • LAM • Pepper Cartridge (Aerosol Pepper Gun) • <i>Shuriken</i> • <i>Sword</i> Rare <ul style="list-style-type: none"> • EMP Grenade • <i>Light Dart (Mini-Crossbow)</i> Extremely Rare <ul style="list-style-type: none"> • <i>Poison Dart (Mini-Crossbow)</i> • <i>PS10</i> • <i>LAW</i> • <i>Superheated Plastic Round (Plasma Rifle)</i> None <ul style="list-style-type: none"> • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun) • Explosive Missile, Guided (GEP Gun) • Napalm Canister (Flamethrower) • Superheated Plastic Round (Plasma Rifle)

<p>M08 Meet Dowd</p>	<p>Demolition</p> <ul style="list-style-type: none"> • N/A <p>Heavy</p> <ul style="list-style-type: none"> • N/A <p>Low Tech</p> <ul style="list-style-type: none"> • N/A <p>Pistol</p> <ul style="list-style-type: none"> • PS20 <p>Rifle</p> <ul style="list-style-type: none"> • N/A 	<p>Common</p> <ul style="list-style-type: none"> • 7.62mm (Assault Gun) • 10mm (Pistol, Stealth Pistol) • 20mm High Explosive Round (Assault Gun) • 30.06 (Sniper Rifle) • Baton • Battery (Prod) • Buckshot (Sawed Off Shotgun) • Dart (Mini-Crossbow) • LAM • LAW • <i>Light Dart (Mini-Crossbow)</i> • Pepper Cartridge (Aerosol Pepper Gun) • <i>PS10</i> <p>Rare</p> <ul style="list-style-type: none"> • <i>12 gauge sabot (Assault Shotgun, Sawed Off Shotgun)</i> • EMP Grenade • <i>Shuriken</i> <p>Extremely Rare</p> <ul style="list-style-type: none"> • <i>Napalm Canister (Flamethrower)</i> • <i>PS20</i> <p>None</p> <ul style="list-style-type: none"> • Explosive Missile, Guided (GEP Gun) • Poison Dart (Mini-Crossbow) • Superheated Plastic Round (Plasma Rifle) • Sword
<p>M09 Majestic 12 Ship</p>	<p>Demolition</p> <ul style="list-style-type: none"> • N/A <p>Heavy</p> <ul style="list-style-type: none"> • N/A <p>Low Tech</p> <ul style="list-style-type: none"> • N/A <p>Pistol</p> <ul style="list-style-type: none"> • N/A <p>Rifle</p> <ul style="list-style-type: none"> • N/A 	<p>Common</p> <ul style="list-style-type: none"> • 7.62mm (Assault Gun) • 10mm (Pistol, Stealth Pistol) • <i>12 gauge sabot (Assault Shotgun, Sawed Off Shotgun)</i> • 20mm High Explosive Round (Assault Gun) • 30.06 (Sniper Rifle) • Baton • Battery (Prod) • Buckshot (Sawed Off Shotgun) • Dart (Mini-Crossbow) • <i>EMP Grenade</i> • LAM • LAW • <i>Light Dart (Mini-Crossbow)</i> • Pepper Cartridge (Aerosol Pepper Gun) <p>Rare</p> <ul style="list-style-type: none"> • <i>Napalm Canister (Flamethrower)</i> • <i>PS20</i> • <i>Shuriken</i> • <i>Sword</i> <p>Extremely Rare</p> <ul style="list-style-type: none"> • <i>Poison Dart (Mini-Crossbow)</i> • <i>Explosive Missile, Guided (GEP Gun)</i> <p>None</p> <ul style="list-style-type: none"> • Superheated Plastic Round (Plasma Rifle)
<p>M10 Chad &</p>	<p>Demolition</p> <ul style="list-style-type: none"> • N/A 	<p>Common</p> <ul style="list-style-type: none"> • 7.62mm (Assault Gun)

<p>Nicolette</p>	<p>Heavy</p> <ul style="list-style-type: none"> • N/A <p>Low Tech</p> <ul style="list-style-type: none"> • N/A <p>Pistol</p> <ul style="list-style-type: none"> • N/A <p>Rifle</p> <ul style="list-style-type: none"> • N/A 	<ul style="list-style-type: none"> • 10mm (Pistol, Stealth Pistol) • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun) • 30.06 (Sniper Rifle) • Baton • Battery (Prod) • Buckshot (Sawed Off Shotgun) • Dart (Mini-Crossbow) • EMP Grenade • LAM • LAW • Light Dart (Mini-Crossbow) • <i>Napalm Canister (Flamethrower)</i> • Pepper Cartridge (Aerosol Pepper Gun) • <i>PS20</i> • <i>Shuriken</i> <p>Rare</p> <ul style="list-style-type: none"> • <i>Poison Dart (Mini-Crossbow)</i> <p>Extremely Rare</p> <ul style="list-style-type: none"> • Explosive Missile, Guided (GEP Gun) <p>None</p> <ul style="list-style-type: none"> • Superheated Plastic Round (Plasma Rifle) • Sword
<p>M11 Morgan Everett</p>	<p>Demolition</p> <ul style="list-style-type: none"> • N/A <p>Heavy</p> <ul style="list-style-type: none"> • N/A <p>Low Tech</p> <ul style="list-style-type: none"> • N/A <p>Pistol</p> <ul style="list-style-type: none"> • N/A <p>Rifle</p> <ul style="list-style-type: none"> • N/A 	<p>Common</p> <ul style="list-style-type: none"> • 7.62mm (Assault Gun) • 10mm (Pistol, Stealth Pistol) • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun) • 30.06 (Sniper Rifle) • Baton • Battery (Prod) • Buckshot (Sawed Off Shotgun) • <i>Dart (Mini-Crossbow)</i> • EMP Grenade • LAM • LAW • Light Dart (Mini-Crossbow) • Napalm Canister (Flamethrower) • Pepper Cartridge (Aerosol Pepper Gun) • <i>Poison Dart (Mini-Crossbow)</i> • <i>Shuriken</i> <p>Rare</p> <ul style="list-style-type: none"> • <i>Explosive Missile, Guided (GEP Gun)</i> <p>Extremely Rare</p> <ul style="list-style-type: none"> • N/A <p>None</p> <ul style="list-style-type: none"> • Superheated Plastic Round (Plasma Rifle) • Sword
<p>M12 X51 researchers</p>	<p>Demolition</p> <ul style="list-style-type: none"> • N/A <p>Heavy</p> <ul style="list-style-type: none"> • N/A <p>Low Tech</p>	<p>Common</p> <ul style="list-style-type: none"> • 7.62mm (Assault Gun)v • 10mm (Pistol, Stealth Pistol) • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun)

	<ul style="list-style-type: none"> • N/A Pistol <ul style="list-style-type: none"> • N/A Rifle <ul style="list-style-type: none"> • N/A 	<ul style="list-style-type: none"> • 30.06 (Sniper Rifle) • Baton • Battery (Prod) • Buckshot (Sawed Off Shotgun) • Dart (Mini-Crossbow) • EMP Grenade • <i>Explosive Missile, Guided (GEP Gun)</i> • LAM • LAW • Light Dart (Mini-Crossbow) • Napalm Canister (Flamethrower) • Pepper Cartridge (Aerosol Pepper Gun) • Poison Dart (Mini-Crossbow) • Shuriken Rare <ul style="list-style-type: none"> • N/A Extremely Rare <ul style="list-style-type: none"> • <i>Superheated Plastic Round (Plasma Rifle)</i> None <ul style="list-style-type: none"> • Sword
M14 Sunken Lab	Demolition <ul style="list-style-type: none"> • N/A Heavy <ul style="list-style-type: none"> • N/A Low Tech <ul style="list-style-type: none"> • N/A Pistol <ul style="list-style-type: none"> • N/A Rifle <ul style="list-style-type: none"> • N/A 	Common <ul style="list-style-type: none"> • 7.62mm (Assault Gun) • 10mm (Pistol, Stealth Pistol) • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun) • 30.06 (Sniper Rifle) • Baton • Battery (Prod) • Buckshot (Sawed Off Shotgun) • Dart (Mini-Crossbow) • EMP Grenade • Explosive Missile, Guided (GEP Gun) • LAM • LAW • Light Dart (Mini-Crossbow) • Napalm Canister (Flamethrower) • Pepper Cartridge (Aerosol Pepper Gun) • Poison Dart (Mini-Crossbow) • Shuriken Rare <ul style="list-style-type: none"> • <i>Superheated Plastic Round (Plasma Rifle)</i> Extremely Rare <ul style="list-style-type: none"> • N/A None <ul style="list-style-type: none"> • <i>Sword</i>
M15 Area 51/Bob Page	Demolition <ul style="list-style-type: none"> • N/A Heavy <ul style="list-style-type: none"> • N/A Low Tech <ul style="list-style-type: none"> • N/A Pistol <ul style="list-style-type: none"> • N/A 	Common <ul style="list-style-type: none"> • 7.62mm (Assault Gun) • 10mm (Pistol, Stealth Pistol) • 12 gauge sabot (Assault Shotgun, Sawed Off Shotgun) • 20mm High Explosive Round (Assault Gun) • 30.06 (Sniper Rifle) • Baton • Battery (Prod)

	Rifle <ul style="list-style-type: none"> N/A 	<ul style="list-style-type: none"> Buckshot (Sawed Off Shotgun) Dart (Mini-Crossbow) EMP Grenade Explosive Missile, Guided (GEP Gun) LAM LAW Light Dart (Mini-Crossbow) Napalm Canister (Flamethrower) Pepper Cartridge (Aerosol Pepper Gun) Poison Dart (Mini-Crossbow) Shuriken Superheated Plastic Round (Plasma Rifle) Rare <ul style="list-style-type: none"> N/A Extremely Rare <ul style="list-style-type: none"> Sword None <ul style="list-style-type: none"> N/A
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Weapon Descriptions

The list below includes all weapons in the game. The following information is provided:

- Description:**
- Game Function:** What makes this weapon unique, cool and worth including in the game? What specific effects does it have, what tools does it provide players with?
- Governing Skill:** All players can use all weapons. However, each weapon's effectiveness is increased if you have the appropriate skill, listed here. Specific skill effects can be found in the skills description list. The weapon skills are Demolition, Heavy, Low Tech, Pistol and Rifle.
- Lethality:** Lethal = permanent damage designed to cause death. Non-Lethal = non-permanent damage designed to subdue a foe for an uncertain amount of time.
- Noise Level:** Loud, Quiet, Very Quiet or Silent
- Enemy Effectiveness:** Organic, Machine, Nano-augmented, Mechanically augmented, Grounded, Shielded or all
- Environmental Effectiveness:** Air, Water or all.
- Detectability:** Concealability while in-hand OR concealable against metal detectors.
- Inventory Size:** Number of Inventory Slots - horizontal slots first, vertical slots second.
- Rate of Fire/Speed of Attack:** Speed with which attacks can be made – Very Fast, Fast, Medium, Slow or Continuous. The faster this rating is, the lower the time required between mouse clicks to attack, regardless of Mode of Operation.
- Modes of Operation:** The result of a single mouse click to attack – Single Shot, Automatic, Throw, Placed, Timed or Contact.
- Instant Hit or Projectile Type:** Is the attack dodge-able? Projectile attacks can be dodged; Instant Hit attacks can't.
- Damage Amount:** Relative amount of damage caused by a successful attack with the weapon.
- Range:** Maximum distance at which the weapon is effective and functions as intended.
- Accuracy:** Inherent accuracy of the weapon, independent of skill effect, at various distances.
- Ammo Type(s):** Normal Bullets, Explosive, Armor-piercing/Sabot, Dart (poison, drug), EMP (affect electronic devices), Electric Charge (stun only), Gas, Flame. Specific gauge/calibre/etc. provided where appropriate.
- Clip Capacity:** Number of shots between reloads.
- Ready/Reload/Recharge Speed:** Amount of time to prepare an empty weapon for firing or to ready a weapon from inventory.

- **Effect Radius:** Point - damages target; Cone - damages multiple targets in cone ahead of firer and/or affects multiple body parts with a single shot; Area Effect - damages targets in radius around point on impact and/or affects multiple body parts with a single shot.
- **Power Supply:** What happens when the weapon runs out of ammo – do you Recharge or Reload?
- **Handedness:** Does the weapon require two hands or only one?
- **Modifications:** List of modifications usable on the weapon.

Aerosol Pepper Gun

Description: Sprays a high-speed, rapidly spreading stream of a powdery, pepper-like substance that blinds enemies in its (tight) radius of effect with a head shot and burns targets slightly in non-head shots. Blinded enemies have special stumbling-around anims. Burned enemies will be unable to use weapons (hand shots) or give chase (leg shots) for a while.

Game Function: Non-lethal ranged weapon

Governing Skill: Weapon: Low Tech

Lethality: Non-lethal

Noise Level: Quiet

Enemy Effectiveness: Organic

Environmental Effectiveness: Air

Detectability: Visual Concealable

Inventory Size: 1

Rate of Fire/Speed of Attack: Continuous

Modes of Operation: Contact

Instant Hit or Projectile: Fast Projectile-equivalent

Damage Amount: Low (special)

Range: Short

Accuracy: High

Ammo Type(s): Pepper cartridge

Clip Capacity: Low

Ready/Reload/Recharge Speed: Fast

Effect Radius: Cone

Power Supply: Reload

Handedness: 1-handed

Modifications: N/A

Assault Gun

Description: Automatic weapon. Also has single shot explosive round capability.

Game Function: High damage for low skill PC's

Governing Skill: Weapon: Rifle

Lethality: Lethal

Noise Level: Loud

Enemy Effectiveness: All

Environmental Effectiveness: Air

Detectability: Not Concealable

Inventory Size: 2

Rate of Fire/Speed of Attack: Very Fast (Automatic) or Fast (Single Shot)

Modes of Operation: Automatic or Single Shot

Instant Hit or Projectile: Instant Hit

Damage Amount: Medium (auto), High (explosive round)

Range: Medium

Accuracy: Low

Ammo Type(s): 7.62mm round, 20mm high explosive round

Clip Capacity: Medium (7.62), low (20mm)

Ready/Reload/Recharge Speed: Medium

Effect Radius: Point (auto), Radius (explosive round)

Power Supply: Reload
Handedness: 1-handed or 2-handed
Modifications: Increase Accuracy, Increase Clip Capacity, Laser Targeting, Increase Range, Decrease Recoil, Decrease Reload Time, Silencer

Assault Shotgun

Description: Like Sawed-Off Shotgun but with increased rate of fire.
Game Function: High multiple body part damage
Governing Skill: Weapon: Rifle
Lethality: Lethal
Noise Level: Loud
Enemy Effectiveness: Organic (pellets), All (sabot)
Environmental Effectiveness: Air
Detectability: Not Concealable
Inventory Size: 5
Rate of Fire/Speed of Attack: Slow
Modes of Operation: Automatic
Instant Hit or Projectile: Instant Hit
Damage Amount: High
Range: Medium
Accuracy: Medium (to multiple body parts because of spread)
Ammo Type(s): 12 gauge pellets, 12 gauge sabot
Clip Capacity: Medium
Ready/Reload/Recharge Speed: Slow
Effect Radius: Cone
Power Supply: Reload
Handedness: 2-handed
Modifications: Increase Clip Capacity, Decrease Recoil, Decrease Reload Time

Baton

Description: Baton and crowbar are identical in effect, differentiated by animation and detectability.
Game Function: Silent, non-lethal, close-combat damage. Also useful for breaking glass, crates, etc.
Governing Skill: Weapon: Low Tech
Lethality: Non-Lethal
Noise Level: Silent
Enemy Effectiveness: All
Environmental Effectiveness: N/A
Detectability: Visual & Metal Detector Concealable
Inventory Size: 1
Rate of Fire/Speed of Attack: Fast
Modes of Operation: Contact
Instant Hit or Projectile: N/A
Damage Amount: Low
Range: N/A
Accuracy: N/A
Ammo Type(s): N/A
Clip Capacity: N/A
Ready/Reload/Recharge Speed: Fast
Effect Radius: Point
Power Supply: N/A
Handedness: N/A
Modifications: N/A

Combat Knife

Description: Silent, slashing, close-combat weapon. Also useful for breaking crates and the like (a la crowbar).

Game Function: Stealthy close-combat

Governing Skill: Weapon: Low-Tech

Lethality: Lethal

Noise Level: Silent

Enemy Effectiveness: Organic

Environmental Effectiveness: All

Detectability: Metal Detector Concealable

Inventory Size: 1 slot

Rate of Fire/Speed of Attack: Fast

Modes of Operation: Contact

Instant Hit or Projectile: N/A

Damage Amount: Low

Range: N/A

Accuracy: N/A

Ammo Type(s): N/A

Clip Capacity: N/A

Ready/Reload/Recharge Speed: Fast

Effect Radius: Point

Power Supply: N/A

Handedness: 1-handed

Modifications: N/A

Computer Virus Grenade

Description: Scrambles a 'bot's brains for a brief period of time, changing its "alignment" (so it attacks its former enemies)

Game Function: Group bot disabler

Governing Skill: Weapon: Demolition

Lethality: Non-Lethal

Noise Level: Quiet

Enemy Effectiveness: Robots

Environmental Effectiveness: Air

Detectability: Visual & Metal Detector Concealable

Inventory Size: 1

Rate of Fire/Speed of Attack: Medium

Modes of Operation: Thrown, Placed

Instant Hit or Projectile: Slow Projectile

Damage Amount: N/A

Range: Short

Accuracy: Low

Ammo Type(s): N/A

Clip Capacity: N/A

Ready/Reload/Recharge Speed: Medium

Effect Radius: Radius

Power Supply: N/A

Handedness: 1-handed

Modifications: N/A

Crowbar

Description: Crowbar and baton are identical in effect, differentiated by animation and detectability.

Game Function: Silent, non-lethal, close-combat damage. Also useful for breaking glass, crates, etc.

Governing Skill: Weapon: Low Tech

Lethality: Non-Lethal
Noise Level: Silent
Enemy Effectiveness: All
Environmental Effectiveness: N/A
Detectability: Not Concealable
Inventory Size: 1
Rate of Fire/Speed of Attack: Medium
Modes of Operation: Contact
Instant Hit or Projectile: N/A
Damage Amount: Low
Range: N/A
Accuracy: N/A
Ammo Type(s): N/A
Clip Capacity: N/A
Ready/Reload/Recharge Speed: Fast
Effect Radius: Point
Power Supply: N/A
Handedness: N/A
Modifications: N/A

Dragon's Tooth Sword

Description: Non-throwable experimental blade created by Majestic 12 scientists. Sharp enough to slice through any body armor or robot "skin" but not capable of slicing through vehicular armor, walls, doors, etc. Never gets dull and repairs damage to itself.

Game Function: Needed for plot

Governing Skill: Weapon: Low-Tech

Lethality: Lethal

Noise Level: Silent

Enemy Effectiveness: All

Environmental Effectiveness: All

Detectability: Metal Detector Concealable

Inventory Size: 5

Rate of Fire/Speed of Attack: Medium

Modes of Operation: Contact

Instant Hit or Projectile: N/A

Damage Amount: Very High

Range: N/A

Accuracy: N/A

Ammo Type(s): N/A

Clip Capacity: N/A

Ready/Reload/Recharge Speed: Medium

Effect Radius: Point

Power Supply: N/A

Handedness: 2-handed

Modifications: N/A

Electromagnetic Pulse (EMP) Grenade

Description: Similar to LAM but, instead of exploding, emits an electromagnetic pulse that damages unshielded circuitry in all computers and machines in effect radius. (Shielded machines take less damage.) This grenade will also stun ambulatory machines, disrupting them momentarily.

Game Function: Non-lethal group robot disabler

Governing Skill: Weapon: Demolition

Lethality: Non-Lethal

Noise Level: Quiet

Enemy Effectiveness: Machine or cyborg
Environmental Effectiveness: Air, water
Detectability: Visual Concealable
Inventory Size: 1 slot
Rate of Fire/Speed of Attack: Medium
Modes of Operation: Thrown, Placed
Instant Hit or Projectile: Slow Projectile
Damage Amount: High
Range: Short
Accuracy: Low
Ammo Type(s): N/A
Clip Capacity: N/A
Ready/Reload/Recharge Speed: N/A
Effect Radius: Radius
Power Supply: N/A
Handedness: 1-handed
Modifications: N/A

Flamethrower

Description: Not so much a flamethrower as a portable napalm-hurler. Fires flaming chemical balls capable of setting things on fire.
Game Function: Sets stuff on fire
Governing Skill: Weapon: Heavy
Lethality: Lethal
Noise Level: Loud
Enemy Effectiveness: All
Environmental Effectiveness: Air
Detectability: Not Concealable
Inventory Size: 3 x 2
Rate of Fire/Speed of Attack: Continuous
Modes of Operation: Single Shot
Instant Hit or Projectile: Slow Projectile
Damage Amount: Very high (organic), very low (machine)
Range: Short
Accuracy: Medium
Ammo Type(s): Napalm Canister
Clip Capacity: Low
Ready/Reload/Recharge Speed: Very Long
Effect Radius: Radius
Power Supply: New Tank
Handedness: 2-handed
Modifications: Increase Range, Decrease Reload Time

Gas Grenade

Description: Disable a group of people in a small and/or enclosed space for a brief period of time.
Game Function: Group organic disabler & blinder
Governing Skill: Weapon: Demolition
Lethality: Non-Lethal
Noise Level: Quiet
Enemy Effectiveness: Organic
Environmental Effectiveness: Air
Detectability: Visual Concealable
Inventory Size: 1
Rate of Fire/Speed of Attack: Medium

Modes of Operation: Thrown, Placed
Instant Hit or Projectile: Slow Projectile
Damage Amount: High
Range: Short
Accuracy: Low
Ammo Type(s): N/A
Clip Capacity: N/A
Ready/Reload/Recharge Speed: N/A
Effect Radius: Radius
Power Supply: N/A
Handedness: 1-handed
Modifications: N/A

Guided Explosive Projectile (GEP) Gun

Description: A “designated target” weapon. Most of the time, the user guides the missile to its target by keeping the crosshairs on the target. (A zooming telescopic sight is optional) Guided Projectile loads make this the ultimate, high damage weapon – the missile's guidance system means the weapon is not dependent upon user for accuracy but upon weapon and projectile. Some loads are completely self-guiding – once aimed, they pursue the target even out of sight of the firer or the GEP Gun itself.

Game Function: Low player skill, lots of damage

Governing Skill: Weapon: Heavy

Lethality: Lethal

Noise Level: Very loud

Enemy Effectiveness: All

Environmental Effectiveness: Air

Detectability: Not Concealable

Inventory Size: 4 x 2

Rate of Fire/Speed of Attack: Slow

Modes of Operation: Single shot

Instant Hit or Projectile: Fast Projectile

Damage Amount: Very high

Range: Extremely Long

Accuracy: High

Ammo Type(s): Explosive Missile (guided)

Clip Capacity: 1 shot

Ready/Reload/Recharge Speed: Very long

Effect Radius: Radius

Power Supply: Reload

Handedness: 2-handed

Modifications: Increase Range, Decrease Reload Time, Telescopic Sight

Light Anti-Armor Weapon (LAW)

Description: Single-shot, unguided missile weapon. Disposable – can't be reloaded. Aim and effectiveness are determined by user's skill. Auto-delete from inventory after use.

Game Function: High player skill, high damage disposable

Governing Skill: Weapon: Heavy

Lethality: Lethal

Noise Level: Very loud

Enemy Effectiveness: All

Environmental Effectiveness: Air

Detectability: Not Concealable

Inventory Size: 3 x 2

Rate of Fire/Speed of Attack: N/A

Modes of Operation: Single Shot

Instant Hit or Projectile: Fast Projectile
Damage Amount: Very high
Range: Long
Accuracy: Low
Ammo Type(s): Explosive missile (unguided)
Clip Capacity: 1 shot
Ready/Reload/Recharge Speed: Slow
Effect Radius: Radius
Power Supply: N/A
Handedness: 2-handed
Modifications: N/A

Lightweight Attack Munitions (LAM)

Description: Magnetic, adhesive, throwable explosive. Can be set to trigger on contact, on proximity or after time delay. Functional, futuristic equivalent of hand grenade, C-4 and proximity mine.
Game Function: High explosive
Governing Skill: Weapon: Demolition
Lethality: Lethal
Noise Level: Very loud
Enemy Effectiveness: All
Environmental Effectiveness: Air, water
Detectability: Visual Concealable
Inventory Size: 1 slot
Rate of Fire/Speed of Attack: N/A
Modes of Operation: Thrown, Timed, Contact, Proximity
Instant Hit or Projectile: Slow Projectile
Damage Amount: High
Range: Short
Accuracy: Low
Ammo Type(s): N/A
Clip Capacity: N/A
Ready/Ready/Reload/Recharge Speed: N/A
Effect Radius: Radius
Power Supply: N/A
Handedness: 1-handed
Modifications: N/A

Mini-Crossbow

Description: Folds to almost nothing (fits in pocket). Flexible in terms of damage. Useful in all environments. Darts can be plain, poison-dipped or flare-equipped, for different effects.
Game Function: Nearly silent, easily concealed, all environment, short-range, assassination weapon. Also provides light with proper loadout.
Governing Skill: Weapon: Low-Tech
Lethality: Lethal
Noise Level: Very quiet
Enemy Effectiveness: Organic
Environmental Effectiveness: Air, water
Detectability: Visual & Metal Detector Concealable
Inventory Size: 1 slot
Rate of Fire/Speed of Attack: Fast
Modes of Operation: Single Shot
Instant Hit or Projectile: Fast Projectile
Damage Amount: Low (plain dart), low but continuous for X seconds (poison), very low (light)
Range: Short

Accuracy: Medium
Ammo Type(s): Plain dart, poison dart, light dart
Clip Capacity: 1 shot
Ready/Reload/Recharge Speed: Fast
Effect Radius: Point
Power Supply: Reload
Handedness: 1-handed
Modifications: Increase Accuracy, Laser Targeting, Increase Range, Decrease Recoil, Decrease Reload Time, Telescopic Sight

Pistol

Description: Common 1-handed weapon. Available everywhere. This is primarily a weapon used by thugs and other enemies – it's a piece of junk and not silenceable. Think Saturday Night Special, near-future-style.

Game Function: Common, pickupable, NPC weapon

Governing Skill: Weapon: Pistol

Lethality: Lethal

Noise Level: Loud

Enemy Effectiveness: All

Environmental Effectiveness: Air

Detectability: Not Concealable

Inventory Size: 2 slots

Rate of Fire/Speed of Attack: Slow

Modes of Operation: Single Shot

Instant Hit or Projectile: Instant Hit

Damage Amount: Medium

Range: Short

Accuracy: Low

Ammo Type(s): 10 mm round

Clip Capacity: Low

Ready/Reload/Recharge Speed: Short

Effect Radius: Point

Power Supply: Reload

Handedness: 1-handed

Modifications: Increase Clip Capacity, Laser Targeting, Increase Range, Decrease Recoil, Decrease Reload Time, Telescopic Sight

Plasma Gun

Description: 2-handed weapon capable of firing superheated plastic blobs.

Game Function: Quiet, dodgable explosive

Governing Skill: Weapon: Heavy

Lethality: Lethal

Noise Level: Quiet

Enemy Effectiveness: All

Environmental Effectiveness: Air

Detectability: Not Concealable

Inventory Size: 4 slots

Rate of Fire/Speed of Attack: Medium

Modes of Operation: Single Shot

Instant Hit or Projectile: Slow Projectile

Damage Amount: Very High

Range: Long

Accuracy: Medium

Ammo Type(s): Superheated plastic round

Clip Capacity: Low
Ready/Reload/Recharge Speed: Long
Effect Radius: Point
Power Supply: Reload
Handedness: 2-handed
Modifications: Increase Accuracy, Increase Clip Capacity, Laser Targeting, Increase Range, Decrease Recoil, Decrease Reload Time, Telescopic Sight

Prod

Description: A point-blank weapon that sends an electric charge through anyone it touches. Paralyzes organic targets for a short time. Causes robots to go wonky for a somewhat shorter time.
Game Function: Non-lethal close-combat, quick acting device
Governing Skill: Weapon: Low Tech
Lethality: Non-lethal
Noise Level: Loud
Enemy Effectiveness: All
Environmental Effectiveness: Air
Detectability: Not Concealable
Inventory Size: 1 slot
Rate of Fire/Speed of Attack: Medium
Modes of Operation: Contact
Instant Hit or Projectile: N/A
Damage Amount: Medium
Range: N/A
Accuracy: N/A
Ammo Type(s): Bioelectric cell
Clip Capacity: Medium
Ready/Reload/Recharge Speed: Short
Effect Radius: Point
Power Supply: Electric charge
Handedness: 1-handed
Modifications: N/A

PS10/PS20

Description: Totally concealable, low damage, lethal, silent, single-shot weapon. Can't be reloaded – disposed of automatically after a single shot.
Game Function: Concealable, all environments
Governing Skill: Weapon: Pistol
Lethality: Lethal
Noise Level: Silent
Enemy Effectiveness: All
Environmental Effectiveness: All
Detectability: All Concealable
Inventory Size: 1 slot
Rate of Fire/Speed of Attack: N/A
Modes of Operation: Single Shot
Instant Hit or Projectile: Instant Hit
Damage Amount: Low
Range: Very Short
Accuracy: Low
Ammo Type(s): 10 mm round
Clip Capacity: 1 shot
Ready/Reload/Recharge Speed: N/A
Effect Radius: Point

Power Supply: N/A
Handedness: 1-handed
Modifications: N/A

Rock et al

Description: Found weapons. Almost always handy. Throw-able. NOTE: Any item you pick up and throw will do damage – the rock is just the most likely, obvious example.
Game Function: All items will do something
Governing Skill: Weapon: Low Tech
Lethality: Non-Lethal
Noise Level: Silent
Enemy Effectiveness: All
Environmental Effectiveness: All
Detectability: Not Concealable
Inventory Size: N/A
Rate of Fire/Speed of Attack: N/A
Modes of Operation: Throw
Instant Hit or Projectile: Slow Projectile
Damage Amount: Low
Range: Low
Accuracy: Low
Ammo Type(s): N/A
Clip Capacity: N/A
Ready/Reload/Recharge Speed: N/A
Effect Radius: Point
Power Supply: N/A
Handedness: N/A
Modifications: N/A

Sawed Off Shotgun

Description: Not much range or accuracy, but great spread and high hit probability. Can hit more than one target at a time.
Game Function: Low skill, multiple body part damage weapon
Governing Skill: Weapon: Rifle
Lethality: Lethal
Noise Level: Loud
Enemy Effectiveness: All
Environmental Effectiveness: Air
Detectability: Metal Detector Concealable
Inventory Size: 2
Rate of Fire/Speed of Attack: Medium
Modes of Operation: Single Shot
Instant Hit or Projectile: Instant Hit
Damage Amount: Pellets or Sabot = Medium (Organic), Pellets = Low (Robotic), Sabot = High (Robotic)
Range: Short
Accuracy: Low (but to multiple body parts because of spread)
Ammo Type(s): 12 gauge pellets, 12 gauge sabot
Clip Capacity: 2-shot
Ready/Reload/Recharge Speed: Medium
Effect Radius: Cone
Power Supply: Reload
Handedness: 1-handed
Modifications: Increase Clip Capacity, Decrease Recoil, Decrease Reload Time

Shuriken

Description: Favored weapon among HK fighters. In the future, shuriken are made of non-metallic carbon-fiber and are virtually undetectable.

Game Function: HK coolness, silent, concealable ranged weapon

Governing Skill: Weapon: Low-Tech

Lethality: Lethal

Noise Level: Silent

Enemy Effectiveness: Organic

Environmental Effectiveness: Air

Detectability: All Concealable

Inventory Size: 1 slot (stackable)

Rate of Fire/Speed of Attack: Fast

Modes of Operation: Throw

Instant Hit or Projectile: Slow Projectile

Damage Amount: Low

Range: Short

Accuracy: Low

Ammo Type(s): N/A

Clip Capacity: N/A

Ready/Reload/Recharge Speed: N/A

Effect Radius: Point

Power Supply: N/A

Handedness: 1-handed

Modifications: N/A

Sniper Rifle

Description: Extremely accurate, long-range, single shot, 2-handed weapon. Extremely powerful telescopic sight. The conventional weapon of choice for sniping.

Game Function: Long distance, telescopic sight, sniping weapon

Governing Skill: Weapon: Rifle

Lethality: Lethal

Noise Level: Loud

Enemy Effectiveness: All

Environmental Effectiveness: Air

Detectability: Not Concealable

Inventory Size: 5 x 2

Rate of Fire/Speed of Attack: Slow

Modes of Operation: Single shot

Instant Hit or Projectile: Instant Hit

Damage Amount: High

Range: Extremely long

Accuracy: High

Ammo Type(s): 30.06 round

Clip Capacity: Low

Reload Time: Long

Effect Radius: Point

Power Supply: Reload

Handedness: 2-hands

Modifications: Increase Accuracy, Increase Clip Capacity, Laser Targeting, Increase Range, Decrease Recoil, Decrease Reload Time, Telescopic Sight, Silencer

Stealth Pistol

Description: Like pistol but invisible to metal detectors. (Visible to other detectors.) UNATCO standard issue.

Game Function: Standard Weapon
Governing Skill: Weapon: Pistol
Lethality: Lethal
Noise Level: Loud
Enemy Effectiveness: All
Environmental Effectiveness: Air
Detectability: Metal Detector Concealable
Inventory Size: 2
Rate of Fire/Speed of Attack: Fast
Modes of Operation: Single Shot
Instant Hit or Projectile: Instant Hit
Damage Amount: Low
Range: Short
Accuracy: Medium
Ammo Type(s): 10 mm round
Clip Capacity: Medium
Ready/Reload/Recharge Speed: Short
Effect Radius: Point
Power Supply: Reload
Handedness: 1-handed
Modifications: Increase Accuracy, Increase Clip Capacity, Laser Targeting, Increase Range, Decrease Recoil, Decrease Reload Time, Telescopic Sight, Silencer

Sword

Description: Ordinary blade. Not throwable. Used by Hong Kong Triad guys. J.C. can pick these up but they're breakable, dull quickly and not concealable.

Game Function: HK coolness
Governing Skill: Weapon: Low-Tech
Lethality: Lethal
Noise Level: Silent
Enemy Effectiveness: Organic
Environmental Effectiveness: All
Detectability: Not Concealable
Inventory Size: 4
Rate of Fire/Speed of Attack: Medium
Modes of Operation: Contact
Instant Hit or Projectile: N/A
Damage Amount: Low
Range: N/A
Accuracy: N/A
Ammo Type(s): N/A
Clip Capacity: N/A
Ready/Reload/Recharge Speed: N/A
Effect Radius: Point
Power Supply: N/A
Handedness: 2-handed
Modifications: blah

Non-Player Character A.I.

There are a number of features we plan to incorporate into the *Deus Ex* AI. NPC's should be able to do the following:

- 1) React to sight, sound and touch in realistic fashion.
- 2) Follow the player around (in certain circumstances).
- 3) Lead the player, and wait for the player if he falls behind.
- 4) Fight realistically; moves should include crouching, strafing, and hiding behind obstacles.
- 5) Have non-interactive conversations with other NPC's.
- 6) React emotionally to things the player does; for example, if the player draws his gun or shoots bullets into a crowd, many of them should panic and flee. (And, of course, some of them should die.)
- 7) Develop an attitude towards the player, based on the player's actions.
- 8) Move around the map intelligently.

Above all else, we want our characters to act as human as possible. We want to avoid slavish automatons or BFG fodder. If we can make our NPC's act like individuals, we've done our job.

Sensory Input

The most important part of the AI will be making the non-player characters react to sight, sound and touch the way a person would. Fortunately, some of this is already built into the *Unreal* engine, but we plan on taking it one step further.

Sight

In *Deus Ex*, seeing certain objects (including the player character) will trigger responses in NPC's. A flashing silent alarm will tell an NPC that an intruder is on the compound. The sight of the PC reaching for his gun will provoke a similar reaction from a guard. A television broadcast with J.C. Denton's picture on it will allow an unwary NPC to recognize the player and call for assistance.

The *Unreal* engine already has code that can determine whether one actor has a direct line of sight to another. These routines will form the basis of a new "visual event manager" in the game.

Certain types of objects (alarms, television monitors, etc.) will generate events that nearby actors can receive; these events can be *pulsed* (a one-time trigger to anybody in proximity to the object) or *continuous* (NPC's can walk into or out of the area affected by the event, which is ongoing). If an NPC walks into the line of sight of an object generating a continuous visual event, he will get a callback in *UnrealScript* that tells him he's just seen something, and the script can choose how to react to it. The script will get a similar callback when the NPC can no longer "see" the event. (I also plan to build recognition lag into the event mechanism, so people don't react instantly to anything they see...)

Sight events will include the following information:

- 1) The actor generating the event (and, by inference, the location, orientation and speed of the actor).
- 2) The type of event (alarm, recognizable PC or NPC, etc.).
- 3) Brightness (might not be needed).

Sight events will be affected by the following:

- 1) The direction the NPC is facing (he can't see objects behind him).
- 2) Ambient light (pitch-black rooms should provide no visual information).
- 3) Light emitted by the object generating the event.

- 4) How well the NPC is adjusted to the light levels in a room (if an NPC moves from a bright room to a dark one, it should take him several seconds to adjust) *[optional]*.

Sound

Like sight, sound should give NPC's important information. Alarm klaxons, gunshots and screams should all have predictable effects on actors within earshot. Sound will be handled in similar fashion to sight: nearby sounds will generate events in *UnrealScript* to which the NPC can react. Sounds will also have pulsed or continuous event types.

For the most part, NPC hearing is already built into the *Unreal* engine. Monsters in *Unreal* can hear the player fire weapons and react to him, usually by attacking. Unfortunately, what's in the *Unreal* engine right now doesn't distinguish between different types of sounds, so we'll have to make modifications to support this. We don't want NPC's reacting to footsteps the same way they'd react to gunshots!

There is one major inconsistency in the way *Unreal* handles sounds: players always hear sounds within a certain radius, regardless of intervening walls; pawns, on the other hand, only "hear" sounds if the actor that generated the sound is in their line of sight. Ideally, our NPC's should hear sounds the same way the player does.

Sound events will contain the following information:

- 1) The type of sound (speech, explosion, klaxon, etc.).
- 2) The strength/intensity of the sound (depends on distance).
- 3) The direction the sound is coming from.

Sound events will be affected by the following:

- 1) Ambient sounds and signal-to-noise ratio (people shouldn't hear gunshots fired in a room full of loud machinery).
- 2) Distance from the source.
- 3) The hearing ability of the NPC (dogs and augmented agents can hear better than regular people).

Note that sound will not give an NPC as much information as sight. An actor who hears a footfall won't know who's doing the walking unless he actually sees the other actor, and he won't know the actor's location, only the direction the footsteps are coming from. This might require him to turn around and walk towards the noise to figure out what's going on... An NPC who can see *and* hear an actor will get event correlation, so he'll know whose footsteps he's hearing.

(Obviously, we'll have to cheat in some places. Guard actors, for example, will need to have *some* knowledge of other guards' footsteps, so they don't constantly take a step, stop, turn around, stare at each other, turn in their original directions, take another step, and so on...)

Touch

Collision events between actors are already fully implemented in *Unreal*. We shouldn't need to modify them to make use of them.

Knowledge Base

Actor AI is totally useless without some form of memory to back it up. Each NPC in *Deus Ex* will need a *knowledge base* to keep track of important information on an actor-by-actor basis. This knowledge base will be stored as a member of our *ScriptedPawn* class, so it can be serialized and saved for each actor when we save a game. (The player character will have his own knowledge base that will contain global game data and conversation information.) The data in the knowledge base will dynamically stored, so we don't have to depend on subclassing actors to have access to certain types of information. We will also be able to store many different types of data.

The Flag System

Our existing flag system is tied into the conversation system, handles only booleans, and information can't be stored on a per-actor basis. We intend to modify the existing flag system so it can double as a knowledge base.

Essentially, a knowledge base will be a dynamically-sized array of flags. Each flag in the knowledge base will have its own unique name. The *UnrealScript* code for an NPC actor will be able to access any flag by referencing its name. Flags can be created dynamically at runtime.

The revamped flag system will be able to handle the following data types:

- Booleans
- Floats
- Names
- Locations (x/y/z)

Using the flag system should make it easy for any NPC to remember just about any type of information – a list of people the NPC hates, for example, or how afraid the actor is of J.C. Denton, or the location of a particularly useful piece of equipment. All flags will be accessible through *UnrealScript*.

Although the flag system will allow large numbers of flags, we should strive to keep the number of flags per actor as small as possible.

NPC Base Behaviors

Unlike shooters, roleplaying games don't consist of waves of mindless goons trying to kill the player. *Deus Ex* should have believable, recognizable *characters* that talk and act differently from each other. The A.I. will be tailored to reflect this.

Many of our characters will use the same base classes (guards will guard, pedestrians will, uh, pedest), so we will need to distinguish many of these NPC's in the conversation system rather than the A.I. We will subclass some of these classes, however, to tweak the A.I. for special cases. (Guards in Area 51 will act differently than guards at a party...)

On the other hand, all the major characters (Tracer Tong, Jojo Fine, Walton Simons, etc.) will have A.I. scripted specifically for those characters (and, of course, different conversation options). Most of the differences between these characters will be handled in *UnrealScript*, rather than by tweaking parameters; this will mean more work, but it will also make our most important NPC's unique.

AI Families

Civilian

- Does not harm civilians
- Ignores unidentified sounds
- Aware of alarms
- Issues warning before attacking
- Flees when wounded below X% (where X is high)
- Tends to protect self
- Susceptible to Ballistic
- Susceptible to Cold
- Susceptible to Flame/Heat
- Susceptible to Toxins
- Ground-based movement, normal

Thug

- No concern for safety of civilians
- Investigates unidentified sounds
- Aware of alarms
- Attacks without warning
- Flees when wounded below X% (where X is low)
- Tends to protect self
- Susceptible to Ballistic
- Susceptible to Cold
- Susceptible to Flame/Heat
- Susceptible to Toxins
- Ground-based movement, normal

Military

- Does not harm civilians
- Investigates unidentified sounds (if possible without abandoning post)
- Aware of alarms
- Issues warning before attacking
- Never flees when wounded
- Tends to protect others
- Susceptible to Ballistic
- Susceptible to Cold
- Susceptible to Flame/Heat
- Susceptible to Toxins
- Ground-based movement, fast

Animal

- No concern for safety of civilians
- Flees unidentified sounds, or makes noise (e.g. barking) (special cases)
- No awareness of alarms
- Attacks without warning
- Flees when wounded below X% (where X varies based on animal type)
- Tends to protect self
- Susceptible to Ballistic
- Susceptible to Cold
- Susceptible to Flame/Heat
- Susceptible to Toxins
- Special-case behavior code must be written on a per-animal basis (dogs, cats, rats, roaches, pigeons, etc.)

Robot

- Does not harm civilians
- Ignores unidentified sounds (?)
- Unaware of alarms (or sends alarms from self?)
- Issues warning before attacking (“you have fifteen seconds to comply”)
- Never flees when wounded
- Tends to protect self
- Susceptible to Ballistic
- Not susceptible to Cold
- Not susceptible to Flame/Heat
- Not susceptible to Toxins
- Ground-based movement, slow

Actor States

NPC's will have a number of different states. States are special *UnrealScript* features that allow actors to behave in different ways. Our NPC's will go to different states based on things they see and hear, and what their AI tells them to do.

Here are the most important states for the NPC's in *Deus Ex*.

- **Standing** – Just kinda standing there.
- **Wandering** – Moving from place to place in aimless fashion.
- **Patrolling** – Moving through a predetermined set of waypoints.
- **Attacking** – Attacking the PC or another character.
- **Fleeing** – Running away from the PC or another character, or running to a “home base.”
- **Following** – Following the PC or another character.
- **Leading** – Leading the player.
- **Shadowing** – Inconspicuously following the player.
- **Sitting** – Sitting.
- **Seeking** – Looking for enemy NPC's without knowing where they are.
- **Waiting** – Causes the NPC to wait until he sees a specific person or thing. Once the person or thing is spotted, the NPC moves toward it and try to touch it (usually, though not always, to initiate conversation).
- **GoingTo** – Causes the NPC to walk towards a specific actor.
- **RunningTo**: Same as GoingTo, but causes the NPC to run to the actor.

Combat A.I.

Here are some general guidelines for how NPC's will act during combat. These are not hard and fast rules. We will almost certainly change them to balance gameplay, and on an individual basis depending on the NPC stats...

How the NPC Fights

When in combat with the player, the NPC will change his fighting strategy depending on how both he and the PC are armed:

- 1) If the NPC is unarmed, but the PC is armed, the NPC will run away like a scared rabbit. (Unless he's *completely* berserk or very, very desperate...)
- 2) If both the NPC and the PC are unarmed, the NPC will either run away or close in to slug it out with the player, depending on his nature.
- 3) If the NPC is armed but the PC is not, the NPC will maintain a distance from the player, stand in the open, and take potshots with impunity. This will be a deeply satisfying experience for the NPC.
- 4) If both the NPC and the PC are armed, the NPC will generally maintain a distance, hide behind objects for cover, and periodically move into the open to shoot.

If the NPC is seriously overmatched, or badly wounded, he may opt to run away.

If the player has an explosive weapon, like a GEP gun, the NPC might try to close in on the player in hopes that the PC won't fire a rocket at point-blank range. Also, if the NPC and the player are close, the NPC may put away his own weapon and engage in hand-to-hand combat, depending on what he's armed with.

If the NPC is close to the player, he may also try using the tried-and-true *Quake* circle-strafing technique to prevent the player from getting a bead on him.

In situations where the NPC has no cover, he might crouch in order to present a smaller target to the player. Also, while running, the really smart NPC will zig-zag so it's difficult for the player to hit him.

If the NPC is running from the player, and has no weapons, he might try throwing any sharp and/or heavy objects in his possession at the player while he makes a break for it. (Okay, it's silly, but it's realistic... I know *I'd* do this...)

Hiding Behind Objects

Unreal has no built-in way to make enemies take cover behind objects during a firefight... so we'll need to handle this capability ourselves. This is one of the trickiest A.I. strategies to program.

We will create a special PathNode class where actors will go for cover. Again, these can be added from the *Unreal* editor. When an actor wants to hide, he will seek out the nearest of these pathnodes that doesn't have a direct line-of-sight to the player and move there. The disadvantage to this method is that the designers will have to place more actors to make the NPC's hide, and it will be less obvious (from a programming standpoint) where the actor should come out to shoot at the player. On the other hand, the NPC will be able to hide behind *any* terrain.

Miscellaneous Features

Following and Leading NPC's

Deus Ex doesn't exactly have a party system, but it *does* have some characters that can follow you around, and other characters that may lead you to a hidden place or a special location. We'll need to provide this capability in the AI.

There are already many places in *Unreal* where the Nali can lead you to a secret door or a special weapon, and if you get out of visual range they'll wait for you. This capability is very easy to implement in *Unreal*, and I don't see much of a problem doing it in *Deus Ex*.

Making NPC's follow the player is a bit trickier. The easiest way to implement this is to have the NPC always move to a point just behind the player, using the pathfinding algorithms built into *Unreal*. There are a few things we'll have to watch out for, though.

First of all, if the player is turning but not moving, the NPC shouldn't try to stay behind the player. If the player wants to "use" the NPC to engage in conversation ("Stop following me around!"), it'll be tough to do if the NPC keeps hiding behind the player's back.

Second, if the player touches the NPC, the NPC should move out of the way. Otherwise, it'd be too easy to move into a narrow corridor and get stuck there, just because the NPC is behind you and won't let you pass.

Obviously, in situations where an actor can follow the player, we'll want to avoid single-person elevators and other places that can cause the NPC to get lost...

Non-Interactive Conversations

Occasionally, NPC actors will have conversations with each other, or non-interactive conversations with the player, as dictated by their scripts. When this happens, we'll hear the NPC's voice (or voices).

If we make the NPC's send audio events whenever they speak, we should also be able to display text (perhaps at the bottom of the screen) whenever the player is within audio range of an NPC's voice. I don't think this would be difficult. The hardest part would be making sure the actual audio and the text audio could be "heard" in the same places; remember that the AI routines in *Unreal* ignore audio if the source of the sound isn't within the receiver's line of sight.

Sample Scenarios

Here are a few sample scenarios we'd like to see the AI handle in *Deus Ex*. (Maybe some of these are pipe dreams, but they sure would be cool...)

- J.C. Denton wades into a crowd of people. Suddenly, while standing in the middle of a crowd, he draws his gun and fires. All the people in the room hear the gunshot, and turn toward the sound. They see a guy holding a smoking gun. Panic sets in. The crowd scatters...
- J.C. Denton wades into a crowd of people. Suddenly, a member of the crowd begins chasing him and is gaining fast. J.C. throws a huge wad of money in the air and the crowd hurtles itself toward the cash, getting between the pursuer and J.C., slowing the villain down and allowing our hero to escape easily.
- J.C. Denton is standing near a guard. The guard is pretty much ignoring him. J.C. pulls out his gun. The guard, who sees this and now thinks J.C. is a terrorist, immediately draws his own weapon and shouts "Freeze!" at the player. Showdown...
- A couple of guards are patrolling a corridor, and J.C. Denton must get past them. Rather than going in with guns blazing, J.C. goes downstairs and destroys the fuse box. All the lights go out. Now J.C. can move through the corridor using his infrared eye augmentations, and the guards can't see him at all! (Presumably, they'd all be stumbling around in the dark, looking for flashlights...)

MULTIPLAYER

When it comes to multiplayer variants of single-player games, most developers fall back on the simple, safe deathmatch mode. We hope to do more. However, we will NOT try to do a party-solves-the-story multiplayer mode. That's another game for another time.

Though Deathmatch is one of the available scenarios, and it feels far different than other games' version of deathmatching thanks to skills, augmentations and so on, we want to avoid multiplayer being nothing more than kill-everything-you-see. To that end, we will include a variety of scenarios with specific goals, playable one-versus-many or many-versus-many, in both cooperative and competitive modes.

We'll create some unique maps, of course, but we'll also give players access to actual game maps, with hidden or plot-critical areas sealed off.

We'll allow players to play the player character in multiplayer mode but we'll also give them the option of selecting ANY non-player character for whom we have sufficient animations. If possible, we want to allow players to select at least a couple of non-human multiplayer characters. (An augmented dog with some distance-weapon augmentation is a likely candidate and we'll probably provide a selection of robots, too.)

Multiplayer Scenarios

Deathmatch

Kill everyone else until everyone gets bored and one person emerges with the highest number of kills. The skills, augmentations, object interaction, computer systems and other elements of our world simulation make this a surprisingly compelling game mode. We'll support as many players as *Unreal* supports. Competitive.

Running Man

One or more players are designated Targets. The rest of the players are designated Pursuers. To win, the targets must reach a random exit point before they're killed a predetermined number of times (tunable based on player skill). To win, the Pursuers must prevent the Target from escaping until time (tunable) runs out. One target (or several) versus One pursuer (or several). Playable versus AI?

Assassin

One player is designated the Assassin. (There may be more than one assassin...) Another group of players is designated the Security Force and charged with protecting the innocent. One (or several) versus many. There are specific targets the assassin has to kill, with points deducted for innocents killed. NPC targets in the game either sit in one place or follow a preset path to specific destinations.

Hostage

Uh, oh – terrorists have taken hostages on board a yacht or in the White House or on an orbiting space station. You and your buddies have to save as many of them as possible. One or several versus many. Competitive or cooperative. Playable versus AI.

Scavenger Hunt

There are several objects (random number of random objects) scattered throughout the map. Find them all and get to the exit before the competition. There may or may not be multiples of each item (determined scenario by scenario) and there should be some way to tell how many objects an opponent is carrying. You can kill opponents and take their objects, too. Many players. Competitive.

Multiplayer Tools

Combat

Of course.

Keys

Of course.

Computers

Remote Switches, Monitors or entire Control Rooms will allow players to affect other areas of the map (e.g., a monitor allows a player to take control of autoturrets or 'bots).

Randomized Creatures/NPC's

For replayability, each time you play a multiplayer scenario, non-player-controlled AI's can be changed.

Randomized Items

For replayability, each time you play a multiplayer scenario, items and/or their locations can be changed.

Randomized door lock status

For repeat playability, each time you play a multiplayer scenario, certain NON-CRITICAL doors can be locked or unlocked, affecting the way you navigate through the map.

Sequential action versus Simultaneous action

Some actions have to be completed in a particular order while others have to be accomplished simultaneously. Simultaneous action demands cooperation, at least until the action is completed.

NPC's

Though we don't want to get into huge conversations in multiplayer mode, we do want non-player controlled AI characters running around to give the place the appearance of a real world. These NPC's will "bark" messages that provide clues to the map layout or the location of objects. Hearing NPC's shouting nearby could alert you to the presence of other human-controlled characters. NPC's might fall into any of the following categories:

- AI-controlled enemies (a la single-player). One player could lure another into an NPC-enemy-trap.
- AI-controlled innocents (cower, raise alarm, attack if attacked, etc.).
- Recruitables, NPC's the player can turn into allies by touching them. Once recruited, an NPC will kill any human-controlled character other than the one who recruited him UNTIL another human-controlled player touches him and recruits him away from the original "owner."

APPENDIX 1: GAMEPLAY TOOLS ADDENDUM

Alarms, Cameras, Locks & Traps

Alarms

- Typically applicable to specific zones – not map-wide.
- Alarms raise security level of affected zone:
 - A number of guards consistent with zone's security level appear.
 - Lighting effect (flashing, etc.)
 - Siren or verbal cue ("Intruder alert," etc.)
- Triggered by:
 - Missing comrades.
 - Dead bodies/unconscious NPC's.
 - Missing items.
 - Visual ID on intruder.
 - Camera detection of intruder.
 - Laser tripwire tripped.
 - Hacking attempt gone awry or taking too long.
 - Entering incorrect password on computer n times
 - Using incorrect key on lock n times
- Deactivated by:
 - Passage of predetermined period of time (determined by security level of zone).
 - Security override password entered into security computer terminal.
 - Successful hack of security terminal.
 - Physical destruction of alarm components (siren, lights, computer control panel).

Sometimes in a game, if you trip an alarm, all hell breaks loose and it is a good thing, especially in games that are primarily combat oriented. In other games however this can be a bad thing: You trip the alarm, everyone goes nuts, you kill them all. In other words, in many games, once you trip an alarm, there is no going back – it becomes a slug-fest. Mostly this is because the games in question give the player no choices; these games do not provide interesting consequences (from a game-play standpoint) of tripping an alarm.

In *Deus Ex* missions we will offer alternatives that will allow us to feature alarms and detectors without turning a mission into a simple-minded shooter every time you trip an alarm. This is mostly a matter of thinking up "alarm consequences" other than "people shoot at you."

Example:

Player enters a room. The sign says, "No weapons beyond this point." The player moves ahead into the "scanning room" ahead. He is armed, so the alarms go off. The consequence? The door leading on will not open until he is weapon free. (With interlocking movers we can make the player drop his weapons before he is allowed to move on through the area. We could then also do things like allow him to disable the detectors and take his weapons with him.)

Example:

Player sets off an alarm. A monitor nearby flashes, "security system active" and a siren sounds. A calm intercom voice tells the player, "The authorities have been notified. Remain where you are." Then, after a

minute of so, the troops show up. With the time delay, this gives the player time to sneak away, disable the alarm, set a booby trap or perform some other cool, non-shooter activity.

Example:

You enter a location, the silent alarms go off, and key characters (the ones you are there to meet with) *will not* come out. The guard (or bartender or whoever) tells you, “Hey, he doesn't like guns.”

Example:

When the player triggers an alarm, guards act differently – searching actively for the player and so on. However, if the player can lie low for a preset period of time (varying depending upon the type of facility he's infiltrating and the types of guards he's dealing with), the alarm resets and everything returns to normal until the next incident. This strategy is likely to be most effective in areas where alarms are commonly set off. Kids living in the penthouse of a luxury apartment building would set alarms off all the time, for example, and other public places like bars and restaurants would want a warning of intruders but not an instant bloodbath. A different alarm strategy is likely to be more sensible in top secret areas or places frequented by Majestic 12 conspirators.

Cameras

Cameras trigger alarms, reveal your location to enemies and attract guards. The specific effect and the number of guards is determined by the security level of the location and the local alert level (driven by player action).

Cameras make a noise when triggered, to give players a chance to act before the camera does its thing.

Cameras can be controlled by player with computer skill from security terminals to:

- Reveal the location/number of enemies and overall tactical situation in remote location.
- Zoom in to reveal information – text of signs on wall, for example.

We have multiple camera types:

- One camera type tracks the player at all times, to increase the paranoia factor. This type should be used sparingly, in the highest tech/highest security facilities only.
- Another camera type sweeps through a predictable range of motion (either constantly or when “alerted” by a triggered alarm) so players can evade them through carefully timed movement.

Locks

- Keyed
- Combination
- Electronic
 - Enter incorrect password or fail to hack successfully and alarm goes off or door locks shut “permanently” (preset time period, duration of mission or until you leave the map?)

Traps

Traps can have a variety of effects. They can:

- Cause the floor to open up
- Set off an alarm
- Cause laser beams to surround and trap the player
- Shut off lights
- Turn on searchlights
- Do damage if touched
- Set off alarms
- Cause security doors to slam shut
- Trigger auto-turrets

- Trigger gas emission
- Cause hidden door to open, revealing/unleashing enemies
- Cause area to flood (yeah, right!)

Traps can be triggered by pressure plates, laser trip wires, cameras, light, or sound.

Pressure plates

- Triggered and make sound when stepped on
- Triggered and make sound when object of sufficient weight is placed on them.
- Slight visual change while weight is on them.

Laser trip wires

- Visible in some cases.
- Invisible to those without goggles or eye augmentation in some cases.
 - Invisible trip wires must emit a hum or other sound to give player (subtle) warning of their presence.

Camera-triggered

- Cameras can be taken out physically.
- Cameras can be taken out from associated security terminals.

Light-triggered

- Activated when lights are turned on.

Sound-triggered

- Activated by any sound.
- Activated by specific sound.

Auto-turrets

One of the most common results of triggering a trap is the activation of an auto-turret.

Two types of auto-turret exist – floor mounted and wall mounted. These pose a combat threat in any location. The level of threat (i.e., load-out of turret) is dependent upon the security level of location.

Turrets make several sounds, to give players a chance to react and plan before getting gunned down. (Getting gunned down with no warning is no fun!) The sounds made by turrets are, in order:

- Activated
- Searching
- Target Acquired
- Shooting

Turrets can be controlled by players with computer skill (higher than that needed to control cameras) from security stations – security panels will always be located near the controlled turret.

Turrets can be disabled (or, if already disabled, can be repaired) by player with Tech skill – use multitool on control object.

They Can be reloaded by using appropriate ammo type on turret.

Some locked doors and all ATM's have auto-turrets that activate when alarm set off (e.g., by hacking unsuccessfully or too long)

Communicating With Players

NPC headshot images for Infolinks

We're going to display an image along with Infolink text. We now have several characters who Infolink to you and need the player to be able to differentiate among them quickly. We need non-animating, 64 x 64 art for:

- Paul Denton
- Tracer Tong
- Bob Page
- Walton Simons
- Alex Jacobson
- Daedelus
- "Unidentified" Infolinkers
- Possibly ALL allies

Telephones

Phones provide one-way communication TO the player. Phone service is completely controlled by U.S. government and Majestic 12.

If you use a phone you get one of a handful of recorded messages (e.g., "Under executive order 342, signed by President Mead, phone service is unavailable in your area.")

When phone rings, it will be someone who wants to talk to you.

In-Game Text

There's a whole class of player out there who just won't care about all the backstory nonsense – they just want to get the critical information and get on with the game. We don't want to force them to read through reams of virtual paper to find a buried nugget of critical info. And yet, we want all the backstory stuff and the "local color" books and newspapers and emails can provide to make the world seem more real for players who get off on that.

Newspapers & Books

All books and newspapers will be anchored in place. Use one and text appears in a window on the screen. Back away from the book or newspaper and the text disappears. Information in books and newspapers is never critical and is not stored in your datavault. Datacubes will work as before, can contain critical information and their contents will be written to the datavault.

- Never essential information – backstory and "color" only. (The history of world terrorism, Mad Killer "J.C. Denton" Still on the Loose Following Assassination Attempt" and so on) Players should know it's their decision whether to pick up a book or newspaper and they'll never miss a vital game clue by failing to do so.
- Non-blocking – to read a book or newspaper, pick it up. It appears, translucent, in-hand. While in-hand, text appears in our normal text window. <Tab> to drop the book or newspaper and the text disappears. No 2D book art or anything.
- Can't be placed in inventory. Read them where you find them, drop them, move on.
- Information NOT copied to datavault.

Datacubes & Hand-Written Notes

- Always essential information (unless we want to establish a color or highlighting convention to reveal which are critical and which aren't – I don't think this is necessary, btw). Every player, whether action dude or RPG geek should know to pick up every datacube and note they see.
- Non-blocking – use them from inventory or object belt and text appears in normal text window.

- Can be placed in inventory and/or given to NPCs, stored at base, etc.
- Information not copied to datavault (since you can re-open the datacube or note at any time)?

E-Mails

- Sometimes essential information, sometimes not – emails that convey critical plot/clue information are identified by color and/or with an exclamation point (just like real email). Players always know which emails they REALLY need to read.
- Blocking – use a computer screen and the email takes the place of the 3D scene.
- Cannot be placed in inventory and/or given to NPCs, stored at base, etc.
- Critical information IS copied to datavault and can be conveyed to NPC's through conversation.

Computer Bulletins & Files

- Never essential information – backstory and “color” only.
- Blocking – use a computer screen and the email takes the place of the 3D scene.
- Can't be placed in inventory.
- Information NOT copied to datavault.

Environmental & Geometry Tools

Elevators

For consistency's sake, we've establish a convention for elevator creation:

- Enclosed elevators teleport the player to another map when the player enters the elevator AND pushes a button.
- Lifts do not load a new level, but simply move the player around within a level.

Sound

- Sound Creates Distractions
 - Player throws things to make a noise where he isn't.
 - Place a timed explosive in a location and be somewhere else when it goes off
 - Set off an alarm and, ASAP, get away from the alarm zone to a place of safety (or a place you need to be).
- Sound Attracts Attention
 - Throw a rock at a window to attract an NPC.
- Sound Provides Cover
 - In areas with high ambient sound levels (e.g., ship's engine room) player can fire a gun, maybe even detonate an explosive, without attracting attention.
- Sound Provides Warnings & Information (which allows planning)
 - All NPC's/units and active objects emit some sort of warning sound (may be ambient).
 - Click of a pressure plate as you step on it warns of impending problem.
 - Sound of camera being activated warns player to take cover.
 - Sound of auto-turret reveals both presence and status of turret.
 - Sound alerts player of incoming Infolink transmission.
 - Characteristic sounds of bots or animals warn of danger ahead.
 - Conversation between NPC's can warn of their presence before they're seen and MAY provide tactically important information. (“I'm going for a smoke. Back in five.” “What was that damn combination again? 2-2-5? Thanks.”)

Darkness & Light

- Darkness is both an aesthetic choice and a tool – use it.
- Shadows can be hidden in:

- Bad guys can hide in darkness (and be revealed when lights are turned on).
- Players can hide in darkness from bad guys
- Enemies that can see in the dark can be formidable foes with unique behavior (wanting to prevent players from turning on lights while leaving players scrambling to light the place up!).
 - There must be some visible or audio warning of NPC's hiding in the dark. It can be as subtle as we want to make it but there must be some warning.
- Pools of light in the darkness can be used to guide players to interest areas.
- Light can create distractions – player shines a light (or activates lights from a computer, remotely) where he isn't.

Water

- Provides alternate access to locations.
- Prevents NPC's from seeing the player but limits player's vision, too.
- Allows silent movement without skill or augmentation.
- Can be used to gate the player – currents allow only one way movement unless skilled (which means we control it).
- Allows arbitrary movement (i.e., not only on single ground plane) for variety's sake.
- Affects movement speed and agility.
- Prevents combat except with knife, mini-crossbow and ???
- Allows heavy or porous objects to be hidden or disposed of. (Do we want to allow weighting down of bodies? How?)

Stealth

- Player can hide from NPC's in shadows and darkness.
- Player can hide in alcoves and other terrain features.
- Player can hide behind crates, barrels and other objects.
- Player can use adaptive armor to blend in with surroundings.
 - Effectiveness of adaptive armor is determined by speed of wearer's movement. Stand still and be invisible; the faster you move, the more visible you become.
- Player can move silently (through slow movement or Stealth skill) to avoid detection.
- Player can follow NPC's without being detected, see where they go, hear what they say, watch what they do.

Surface Texturing and Climability

The keys to making climbing work in *Deus Ex* are:

1. Players should never be able to climb in situations where they might by-pass game obstacles and/or break the game. We don't want players getting places we don't intend them to go.
2. We must not thwart player expectations. If players expect an object or surface to be climbable, we will make it so.

There will be two types of "climb-ables" in *Deus Ex* – objects and surfaces/textures. Players expect ladders to be climb-able and they expect them to be 3D "objects" (rather than textures) so that's what they will be in the game. Players also expect certain rock surfaces to be climb-able even when there are no ladders handy. We will accommodate that as well. The trick is to inform players that a surface is climbable – in the real world you can tell in a dozen different ways. In a game, we have just one – the look of the texture.

To address this, we will establish that certain textures (and objects) mark geometry as climbable. We will be completely consistent with regard to this, establishing a convention players will get instantly, which we can apply consistently and which passes the goofy test. As long as we establish a convention, as long as we're consistent, for example, that the rock surface/texture we use on the rocks ringing Liberty Island (for example) is ALWAYS climbable WHEREVER players see it, we'll be fine and players will "get it." If they

can climb on that texture/geometry combination in some places but not others, the system falls apart. Consistency is the key.

NPC's

- NPC's with major speaking parts should represent a reward for the player's time investment. In other words, the player interacts with them and they give him some object or information that is really useful. Otherwise, the player invests and is punished by the lack of positive reward. Non-useful (ambient) NPC's should just bark at the player. The number of ambients should be as low as possible but as high as necessary.
 - Critical NPC's, addressed directly, reveal more information than generics but even generics reveal something about the state of the world – locally, on first conversation; a bit more detail on second, global info on subsequent.
 - All NPC's engage in either random or scripted behavior that can be interrupted by the player, either by evoking conversation or by direct, physical interaction. NPC's should react appropriately to the interruption. "Hey, can't you see we're talking here?" "Who the hell are you? Guards!" "Yes, sir, what can I do for you?" "Hey, put that gun away before I blast you to kingdom come!"
 - Wherever possible and/or plausible, NPC's should interact with one another as well as with the player. This can be in the form of conversations, useful or innocuous, the player can overhear. This can also take the form of (seemingly) coordinated activity (e.g., pushing crates up an aircraft loading ramp side-by-side, etc.)
 - There should always be some obstacle between the player and an NPC (probably several obstacles). The obstacles should be derived from the other gameplay tools in this list.
 - In many, if not most, cases, NPC's should demand something in return for engaging in conversation with a stranger. "Give me that thing" or "Deliver this thing for me" or "Get that thing."
 - NPC's can create distractions:
 - Player sends an NPC botting off to attract NPC attention.
 - Leave food known to attract animals in the vicinity to a location and wait until one arrives.

Allies

- Certain allies, once aboard Tong's base, will not want to work with other allies. These should be allies with different (clear-cut) skill sets. For instance, the healing/medical ally should be reluctant to work with the ammo/gun ally. They will warn the player in the first conversation. Then for the second one, they will offer the player a binary choice: "Is he going or am I?" When the player chooses, one of them goes into "I'm leaving" mode.
- Potential ally skillsets:
 - Medical Healer
 - Weaponry and munitions provider
 - Sundry equipment provider (lockpicks, tech tools, anything else?)
 - Computer password provider and message decoder.
- Allies between missions:
 - Provide information
 - Provide equipment
 - Provide healing or other service
- Allies during missions:
 - Providing updated information and goals via Infolink.
 - Botting around with the player to draw fire and provide extra firepower.
 - Virtually moving to a pre-determined location to push a button simultaneously with player button-push elsewhere.
 - Moving through a location while the player opens doors from a remote control room.
 - Opening doors from a remote control room while the player moves through a location.

Enemies

- Provide combat threats
- Can be coerced into opening a door
- Can be coerced into using computer or intercom to tell other NPC's to stand down from alert

Trading Partners

- All trading is handled through conversation. All prescribed.
- NPCs sell and buy only what we determine they have or want.
- An NPC says "I'm looking for a gun" or "I have these items for sale."
- Have an NPC (or a couple) in each major location whose "job" it is to buy and sell stuff. These provide a source of money and items but we don't need a whole separate screen and system for this. Just conversation and side-quests.

Swimming NPC's

Scuba guys will have all generic, land-based anims, swimming anims, treading water, attacking while treading water and watery death. (They will not attack while swimming!). Scuba guys can use mini-crossbows, GEP guns, knives or LAMS underwater.

Other NPC's will have all generic, land-based anims, treading water, shooting down into the water while treading water on the surface and watery death. Treading NPC's can use any weapon fired from the surface down into the water (at least until someone identifies goofy things that should be exceptions to this rule).

Bodies Spawning Items

Dead bodies will not spawn items on the ground, as in many games. Items will automatically be transferred from bodies into your inventory (if there's room) or you'll be alerted that you lack space for whatever the dead person was carrying. Keys, ammo and credits are automatically added to your stock of such items. Other items do NOT stack, currently. This means, if the Smuggler, say, asks you for a rifle, you'll have to give him the one you're carrying and then go get another – you can't carry around more than one, just in case. (There was enough discussion of this that we MAY end up changing it if it really bites but we're going to try it this way a while longer and see how it works.)

Unit Spawners

For the most part, enemies and other units will be placed intelligently and areas emptied of them will remain so. (If you leave a map and return and it makes fictional sense to repopulate an area, that's a different situation.) Units can be hidden behind fictionally justified secret doors, triggered by in-game actions. Units can be hidden in shadows and so on.

We will have rat, pigeon and fish spawners which generate creatures when the player nears a location but can't yet see it. We MAY add "crowd" and enemy spawners that work in a similar fashion. These will make the world seem more alive without requiring specific NPC/Animal placement (with attendant frame rate hits). Since the NPCs and animals aren't generated until the player "needs" to see them and they go away when the player can no longer see them, they don't hit frame rate the way placed NPCs and animals do.

Some guidelines for using unit spawners:

- We will ONLY spawn units when it makes logical sense to the player, does not break the fiction or otherwise jar the player.
- We will NOT spawn units out of thin air. If the player is watching, you do not want units popping into existence. "Those guys just teleported in!"

- We will NOT spawn units in a place that the player might have just visited (a place that was empty seconds ago). “Hey, there was no one here a second ago!”
- We WILL spawn units in a way that makes sense fictionally: a helicopter just dropped the troops off while the player was underground (checked by a triggered underground, supported by Infolinks, radio barks about troops landing, etc).
- We WILL release units from behind a door that the player could not open previously – like a security vault holding a bot. it opens when the player does something, releasing the bot.
- We WILL spawn units when the player hits a specific trigger and you KNOW that the player cannot see points A or B from the spot of the trigger, then teleport a unit to a spawnpoint. (Like Paul moving to Manderley's office while the player is somewhere else in UNATCO.)

Objects

As stated elsewhere in this design document, all objects in the *Deus Ex* gameworld will be usable in some way.

Unlike most first-person games, we will not use textures to represent the contents of drawers or cabinets or to make it appear as if there are books on shelves. We have enough objects now, every one of which is usable, to fill up the world convincingly.

Object interactions

- Move them
 - Stacking crates to reach high, inaccessible places.
 - Pushing objects in water to create a floating bridge.
 - Hiding dead bodies or unconscious NPC's before they're noticed by other NPC's (resulting in alarms being triggered)
 - Moving an item in a room and having an NPC notice that something's changed.
- Get them
- Open them
- Throw them
- Bounce them
- Roll them (to create obstacles for NPC's)?
- Destroy them by beating on them
- Destroy them by burning them
- Use them
- Use them on other objects (e.g., key on door or bullet on explosive barrel or burning crate on another burning crate)
- Combine them with other objects (e.g., bottle with gas canister = molotov cocktail or oil on floor = slippery floor?)
- Make them invisible with adaptive armor technology?

Note: You can open a door with weapon (or key) in-hand. If you're within “use” range of the door, you'll open it, even if you have a weapon in-hand. To shoot at a door, move back out of “use” range.

Computers and Televisions

Among the most useful objects in *Deus Ex* are computer terminals.

We have four types of computer object, all easily recognizable on sight: Public Data Terminals, ATM's, Personal Computers and Security Terminals. These are described in detail, below.

Computer use involves a “system detection/suspicion timer.” While engaged in unauthorized use of a computer (except for public terminal stuff) there is a countdown before the system is “locked out” by security and an alarm is sounded. If the user exits before the countdown reaches zero, no problem. Higher Computer skill levels equate to more time to read things, use cameras and turrets. After a computer is locked out, there is a period that must pass before it can be used again. (Since there is no other cost to using a computer...otherwise, the user could just exit before the countdown reaches zero, then re-use the computer.)

Turret and camera control terminals will be located near the actual turret or camera being controlled. Seeing the terminal near the turret in a particular area will set up a game-play area (almost like a puzzle).

Public Data Terminal:

Check map of area (some places only):

- View current position
- View nearby areas
- Download to Datavault

Public Videophone

- Turn image on
- Turn image off (voice only)
- Standard conversation options

ATM Machines

When used by an unskilled player ATM's bring up a small computer-ish window with a place to enter Account Number and Password. If the player has an account # and pass, he can drain the account. We can scatter data cubes here and there with this info in them. That way, in Paris, for instance, the player can steal the password info from an apartment, then go rob an ATM.

If the player has tech skill and techtool resources, he can defeat the ATM security strength before using it. If he does, a 2nd option will be displayed: Hack Account.

If the player has computer skill, he will get the Hack Account option when he uses the ATM. Additionally, for extra levels of “computer” he will get +X% credits.

NOTE: None of this will matter at all unless the player has a chance to spend money each mission. This means we need to refrain in places from dropping LAM's, hazard suits, weapon mods, medkits or whatever, instead letting the player buy them from NPC's.

Personal Computer/Videophone Terminals

Email

- Receive from any public system
- Reply to email (using canned responses)

Check map of area (some places only)

- View current position
- View nearby areas
- Download to Datavault

Security Terminals

Control Security Systems:

- Ability to display maps of complex showing where various security features are in place, along with operational status.
- Cameras
- Alarms
- Sensors (motion, heat, etc.)
- Locks
- Active defenses (e.g., robotic)
- Passive defenses (e.g., electrified fences)

Control Elevators

Control Power

Control Communications

Open/Close doors

Access databases

- Smart automated assistants limit input/search options
- Download information to Datavault
- Download information to Key cards

Launch missiles

Televisions

In addition to the four types of computers described above, the *Deus Ex* world includes passive television monitors.

All of our televisions will be flat screen devices. Players will have no control over the image displayed other than the optional capability of using the TV to turn it on and off.

The animating textures that appear on monitors should be location specific (e.g., medical and/or tech information in labs, satellite photos in security offices, etc.).

If time permits, geographically unique animating screens will be generated (Paris scenes, New York scenes, etc.) but this is low priority.

Problems and Puzzles

- Geometry may seem impassible but clues sprinkled about (in maps, conversations, etc.) reveal path.
- Problems may require using or moving objects or multiple objects
 - Push these three buttons in this order to accomplish a goal.
 - Move a box onto a pressure plate to accomplish a goal
 - Use a multi-tool on a broken bridge activation panel to get the bridge to lower, etc.).
- Lady or the Tiger – Player gets choice of two doors or routes. Note that the player **MUST** have enough information to make a reasonable choice. Can't be random.
 - Both lead to desired goal but with different consequences (e.g., one wastes time but requires less combat).
 - One does NOT lead to desired goal but there's some reward for choosing this path and a way to get back on the "right" path.

APPENDIX 2: BACKSTORY

Who is J.C. Denton? Who is Paul Denton? How did they become what they are as the game begins? Here is their story (less “real” names, since the player gets to select that – for simplicity’s sake, this backstory will call them by their UNATCO-assigned names throughout),

Our Hero(es) – J.C. Denton and Paul Denton

At the time the game began, J.C. and Paul Denton were among the only suitable candidates for nano-augmentation. There was something special about their muscles or immune systems (in addition to being close to human perfection) that allowed them to survive the debilitating effects suffered by most people upon exposure to nano-devices like the Gray Death.

The ability – which appears to be innate – to make nanites obey a human's commands by direct thought is incredibly rare.

Nano-augmentation, a direct outgrowth of the research leading to the Gray Death, was mankind's first attempt to control augmentations directly from the human mind. In contrast, mechanical augmentations were controlled by crude sensors placed near the augmentations, which were used to translate nerve impulses and muscle twitches into commands that moved the mechanical parts of the augmented human.

The Majestic 12 scientists assigned to the nano-biological research project had their work cut out for them. Mechanical augmentations were just starting to become widespread. Nanites would certainly be the next-generation technology available for augmentations – but a number of hurdles had to be overcome. A self-replicating nanite that could interact with biological material had to be developed. The nanites also had to be able to interpret commands from the human mind, and to send visual and audio data to that mind in a form it could accept, layered on top of the subject's normal eyesight and hearing. All of these technologies would take years to develop.

What Majestic 12 needed was a test subject matching their selection criteria, and as young as possible. How to find such a test subject? The Illuminati – then in power, though no one knew it – had done a great, secret census between 1940 and 1965, tracking everyone who received a small pox vaccine. From this they were able to build a database of the genetic codes of nearly all citizens of the United States and much of the rest of the world.

The conspirators’ agents, posing as nurses and doctors, in pediatricians' offices and elementary schools across the nation, used the smallpox census data, to keep track of high potential candidates. The specialists in charge of the project were updated regularly on the progress of potential candidates. All the conspirators had to do was wait. Ma and Pa “Denton” – two such potential candidates – fell in love (perhaps even with some help from the conspirators!) and produced young “Paul” under the watchful, albeit covert eye of Majestic 12 operatives who played the part of friend, family doctor, neighbors, school teachers and so on...

When Paul Denton was five, Majestic 12 scientists determined that his physique and genetic makeup were the most suitable for the nano-biological augmentation project. His immune system was excellent, yet he had no allergic reactions to non-biological foreign materials in his body. He also had no predispositions to myopia, obesity, or heart disease, and he was highly intelligent.

The scientists selected Paul as their test subject. Now they needed to find the precise spots in his brain where the nanites could intercept neural transmissions and convert them to commands. (These spots are different for every human being.) They also needed to implant nano-augmentations in Paul's body and test them.

Since Paul himself was considered too valuable to experiment on, Majestic 12 scientists created a number of clones of Paul. These clones were allowed to grow until their brains (especially the language centers)

were fully developed. Then the scientists performed experiments on each of the child clones, trying to find the “sweet spots” in the brain that would allow the clones to control nanites and receive information. (We should definitely play up the horror of experimenting on children's brains. Think Mengele here.)

For most of the clones, the experiments failed, and the clones were left as drooling vegetables – or worse. Many of these failed experiments were destroyed. A few were allowed to live, so the scientists could perform further physiological and nanotechnological studies on them as they grew older. (If the player is lucky, he may find a few of these clones late in the game...)

In one or two cases, though, the experiments were successful. These successes proved to the cabal leaders that direct mental control of nano-technology was possible.

Meanwhile, Paul started to grow up, blissfully unaware of the experiments being carried out in his name...

The Majestic 12 scientists now felt more comfortable with setting up Paul (age ten) as their first nano-augmented agent, though they still had many years to go before nanite technology was perfected. But they also decided to hedge their bets and create one more clone, who could be used as a backup in case the nano-augmentation procedure failed with Paul. They also wanted to give this clone a relatively normal childhood, which being raised in a laboratory couldn't provide.

Paul's mother, who was unable to have any more children but wanted another, was approached by Majestic 12 operatives posing as fertility experts. She was told that she would be paid handsomely in exchange for participating in experimental surgery that would allow her to become pregnant. For Mrs. Denton, who'd been poor all her life, this was a dream come true – she could have another child AND enough money to raise her family in comfort. The “fertility experts” assured her that the surgery was minor and the risk was minimal.

She and her husband agreed to the experiment, unaware that their lives had been closely monitored by the cabal for many years. Although Paul's mother believed that the surgery would let her become pregnant again, in reality the Majestic 12 operatives implanted her with a cloned embryo of Paul.

Nine months later, J.C. Denton was born. Paul and J.C. were raised as brothers, under the careful and clandestine scrutiny of Majestic 12. Their parents never knew that the children were identical twins born eleven years apart.

At the same time, Majestic 12 continued to grow more clones and test nano-technology on them. Prior to J.C. Denton's birth, this was a cumbersome process. Each clone had to be grown in the womb of a mother, so the number of clones the scientists could produce was limited to the number of women employed by Majestic 12 who were willing to endure nine months of pregnancy in relative secrecy. This, as you can imagine, was not a large number. There was another disadvantage: each clone was gestating inside a different womb, each mother had a different metabolism, and as a result each clone was slightly different. The scientists had failed to reckon with the effects of pregnancy on their clones.

Fortunately for the nano-augmentation program, technology marched onward. Shortly after J.C. was born, scientists invented an incubator that could bring a clone to term from the embryonic stage. The number of clones available for experiments grew dramatically, and the doctors could now perform their experiments with “control” clones. The pace of progress increased.

When Paul was 17 and J.C. was 6, it was becoming clear that Paul was a bit too unpredictable and independent for Majestic 12's tastes. Their leaders decided that J.C. should be raised in a more controlled environment, one in which the conspiracy's operatives would have direct involvement in his upbringing. To that end, they arranged to have his parents killed by a terrorist faction under Majestic 12 control. Paul was deemed expendable, and he was scheduled to die in the same attack.

To the surprise of the conspirators, Paul not only survived the attack that killed his parents, but also vowed to join UNATCO to avenge his parents' deaths. Majestic 12 decided to let him live and work at the anti-

terrorist agency, where they could keep a close eye on him. After all, Paul might be useful in the future, perhaps as a guinea pig for J.C.'s eventual nano-augmentation. Though they didn't know it at the time, letting Paul live would be their greatest mistake.

J.C., now a ward of the state, was sent to a special Swiss school (actually a front for Majestic 12) where his development could be more carefully controlled. (This, not coincidentally, is the same backstory as President Phillip Riley Mead.) The school tried to instill into J.C. an unquestioning loyalty to his superiors and a willingness to follow orders. Although the conditioning seemed to work, J.C. despised the school's rigid disciplinary style and developed a rebellious attitude that he kept hidden.

Paul, who was raised to adulthood by his parents, was flamboyant and happy-go-lucky, while his younger brother J.C. spent most of his childhood in Swiss schools and became serious, bitter and a little paranoid. (Score one for Nurture.)

Although Paul was busy with his duties at UNATCO, he still visited J.C. as often as he could. J.C. worshipped his older brother: Paul the UNATCO Agent, with his James Bond lifestyle and noble cause. J.C. decided to join UNATCO as soon as he was old enough. This fit in perfectly with Majestic 12's plans.

Shortly before J.C. signed up for UNATCO, Majestic 12 unleashed the nano-virus on the world. J.C. and Paul were, of course, immune to the effects of the virus. In fact, their bodies were ideally suited to the integration of the virus nanites and, with appropriate firmware, could reprogram the nanites to perform a variety of functions. UNATCO agents approached Paul, telling him he was a rare candidate for an experimental procedure that would make him stronger and faster – an augmented human being without the clunky mechanical appendages. Paul had no idea that this offer was the culmination of nearly 25 years of behind-the-scenes experiments, conscious manipulations of his life and happy accidents (notably the confluence of the Gray Death disaster and the nano-biological experiments for which he'd been born and bred). He agreed.

A few years later, J.C. also became a UNATCO agent, and was offered the same procedure. He also accepted. In both cases, the augmentations were unqualified successes.

The underground shadow conspiracy known as Majestic 12 now had two nano-augmented agents in their ranks. A few more experiments, a little more testing, and the conspirators would be poised to fulfill its original, World War 2 charter – the creation of an army of unstoppable superhumans. Majestic 12 was closer to its goal of total world domination than it had ever been.

And thus begins *Deus Ex...*

The State of the World

The player's mission and the characters who play a part in that mission have been described in detail elsewhere. But what of the world in which these missions are set and in which these characters live?

In general, the world is much as it is today, only more so...

Deadly diseases touched all nations of the world. Before the cure was discovered, AIDS made a long-feared comeback. With that dread virus no longer a threat, however, other opportunistic viral plagues hit the country hard. Millions have fallen prey to antibiotic-resistant diseases long thought to be under control. Resistant strains of tuberculosis hit the developing nations, particularly India, very hard. And a researcher's misguided attempt to procure samples of the deadly 1918 flu virus from bodies buried under the North Polar icecap unleashed the disease on the world once again. In 1918, that virus killed more people than all the 20th century wars that followed – it did the same in the 21st century, killing millions. Together, these pandemics left the population notably smaller than it was a hundred years earlier. And that just set the stage for the man-made Gray Death nano-virus...

It was at this time that the company known as Page Enterprises came to prominence. Initially a genetic engineering lab, Page Enterprises, through its VersaLife division was instrumental in fighting off the diseases and pandemics of the 21st century. Needless to say this left Page quite wealthy and powerful. He branched out into all fields of human scientific endeavor – and commerce. The Page Enterprises and VersaLife logos soon became ubiquitous. They will appear all over our gameworld. (Think Dow Chemical or some other multinational corporation that wields incredible influence while producing no actual products...)

Global warming has caused a rise in sea levels around the world. Though not as serious a problem as expected in the late 20th century, many parts of the world that used to be above water are now below. Areas that should be flooded often depend on jury-rigged pumping systems to keep dry.

In the largest urban areas of the world, then, life is grim. The Gray Death has devastated the world's population (and has been described in detail, elsewhere). A growing variety of drugs offers pleasure and ensures suffering to an ever larger user-base. Crime has become a larger problem than ever. At street level, cities like New York and Paris are little more than armed compounds where drug dealers and users prey on the powerless and vie with the poor for access to scant resources. The most committed among the urban rich have moved up or in, to the tops of whatever skyscrapers remain standing or to protected enclaves in places like New York's Central Park.

Despite a shrinking urban populace, those who remain compete for an ever-shrinking supply of goods and services are few and far between. There are some jobs to be had in the cities and services to be performed. The garbage still gets picked up (though the garbage men tend to be heavily armed). Supermarkets still offer food (though the selection may be limited and barter may work better than paper money.). A few factories still churn out consumer goods (though it's only the bravest of truckers who will bring those goods into the cities...).

For a picture of urban life in the 21st century imagine New York if it all looked like Harlem or the South Bronx; picture Los Angeles if it were all like Compton. Life goes on but it ain't pretty...

Governments still function more or less normally in most places though they seem more intent on protecting the rights, property and position of the wealthy than in helping people in need. This trend is on the upswing, as the game begins. The primary role of government seems to be to prevent the chaos of the streets from reaching the wealthy elite. The police become more and more aggressive (and less concerned with individual rights) with each passing day. Martial law is common. Attempts to create a world government, with the United Nations at its heart, are ongoing.

Terrorists and criminals, whose efforts had been largely confined to the poor areas and public monuments and the like have begun targeting the areas frequented by the wealthy and powerful, as they did in the late 20th century. This has led to increasingly draconian and repressive measures aimed at the poor.

Increasing terrorism is a matter of serious concern to both the urban rich, who look down on the world from on high or peer out at the horror from within small, gated communities of ultra-modern, incredibly luxurious single-family dwellings. These communities are often surrounded by somewhat larger developments constructed for support personnel. The gated communities are well-defended and tough to get into (unless you have appropriate clearance) and tougher still to survive in if you don't belong.

The key thing to realize about the world is that it is very much a world of Haves and Have Nots. There's no middle class left. There's little left of the American Dream anywhere in the world. The rich and powerful are on top of the world. The poor and downtrodden live largely without hope of bettering their lot. Ambrosia, the key to surviving the Gray Death, is available only to the rich and powerful and only at a very high price, a price paid both in coin and in obedience to the cabal...

Defining Humanity

There are no more significant racial divisions, a good thing, but this is far from a utopian world where all men are created equal. In addition to economic divisions, there are divisions among men based on augmentation. Specifically, the totally human of this world look down their noses at those who have been mechanically augmented.

Despite the effectiveness and, in some cases, the necessity of body modification, augmented humans are considered monsters. They look like primitive Borg and are widely feared by humans. The nano-augmented characters (like the player) are the first augmented humans who can “pass.” To look at one, you might not even notice he or she is not a full human. This creates a tension among the three types of humans:

Total humans – those who survived the Gray Death – consider themselves pure and are at the top of the heap. They need augmented humans but fear and distrust them. Most total humans don’t even know nano-augmented humans exist.

Surviving mechanically augmented humans have their own airport security systems and have to register with government authorities. They are second-class citizens, looked down upon even by the non-augmented poor. There’s no way a mechanically augmented human can pass for normal for very long. They’re not allowed in certain locations and have separate facilities, ostensibly tailored to their unique needs but really as a way of controlling them.

The few nano-augmented humans are resented by their mechanically augmented brothers and sisters and by the pure humans who know about them. First and foremost, they’re the ultimate survivors of the Gray Death – the ones who are immune to its deadly embrace and capable of turning its effects to their own advantage. Beyond that, they’re as powerful as mechanically augmented humans but suffer none of the stigma associated with augmentation. They can pass through airport security and mingle with humans freely.

North America

The U.S. has been through some changes as a result of four separate, critical events. Any one of these would have been manageable but taken together they changed the face of the nation.

The U.S. was as hard hit as any nation by the modern plagues. Disease struck down millions after the turn of the century. And then the Gray Death hit New York and a variety of military bases.

The same year the AIDS cure was released, a major earthquake hit the West Coast, destroying most of San Francisco and dumping all of Los Angeles and most of southern California south of Lompoc into the ocean. Some saw the sinister hand of conspiracy – or, at least, of scientific research run amok – in the disaster but no evidence of foul-play has been discovered. Regardless of root causes, the earthquake forced the government to declare the west coast (or what was left of it) a disaster area. Since then, the U.S. has teetered on the brink of bankruptcy, trying to deal with the situation. The country is still pulling itself out of a hole (physical and financial...).

With the government focusing on the disaster on the ex-West Coast, the needs of the other parts of the country went unmet. In 2031, Utah announced its intention to secede from the United States, declaring its independence and annexing what was left of Arizona and Nevada. Inspired by Utah’s example, fringe groups in Texas declared independence, too, followed shortly thereafter by a group made up of Washington, Oregon, Idaho, Montana and Wyoming. These efforts all failed and the would-be secessionists have been pushed back to the margins of society. However, martial law still exists in some portions of these states.

The Russo-Mexican Alliance, emboldened by a burgeoning economy built on a foundation of steady drug sales in the U.S. and by the distractions provided by the events described above, declared its intention to take back the state of Texas, lost to Mexico centuries before. Conspiracy buffs had long theorized that UN

troops would one day swarm across the Mexican border – they were not far wrong. Russo-Mexican troops advanced rapidly and have, at the time the game begins, taken control of the southern portions of the state. Texas is a genuine warzone with battlelines drawn just north of Austin. Needless to say, many have died in the fighting and anyone attempting to enter Texas from North, East or West is in for trouble.

As a result of all this tumult, America is in a continual state of tension. The borders are guarded by the Armed Forces augmented by UNATCO troops, local police and organized militias. Customs is deadly serious and immigration laws have been tightened dramatically. Nationwide martial law seems imminent.

President of the United States, Philip Riley Mead

In 2007, Majestic 12 determined that newborn Philip Riley Mead would one day be President of the United States of America. In concert with his parents, they raised him with that in mind (though neither he nor the rest of the world knew anything about Majestic 12's involvement in his upbringing). His parents died in a tragic but seemingly innocent car crash while young Philip was away at Yale. In fact, they were killed by Majestic 12, to ensure their silence... From that time on, Mead was mentored by a caring professor, a Dr. McTavish (at the time, an officer in the Skull & Bones Society) and his wife, Beth DuClare (an expatriate French businesswoman) – both were, in fact dedicated Illuminati/Majestic 12 leaders.

Being prudent people, and realizing Mead could die or rebel during the years between birth and election, the leaders of Majestic 12 cloned the infant and, in secret, prepared the clones to replace him should anything happen to the original or should the original refuse to follow orders.

Eventually, the plan became reality and Majestic 12 had Mead, its puppet, in place. For four years, Mead followed Majestic 12 orders faithfully but, as Majestic 12 moved to take overt control of the world, he rebelled, just as they feared he might. Enter the clones...

The President of the United States isn't by nature a dour man but when you meet him. Mead is not happy about the state of the nation. He's also not happy about being held prisoner by people he thought were his friends and political allies. He's especially unhappy that his wife and children are threatened, too.

From Majestic 12's perspective, Mead is important as both a symbol of the nation's stability (meaning they'd rather co-opt him than kill him) and as the keeper of a portion of the nuclear "key." Mead, like his advisors, has an augmentation unlike anyone else's, a highly secure data-storage module that contains a portion of the code-key that unlocks the nuclear launch mechanism.

Mead is an intelligent man, a good, compassionate person, but not an inspirational leader. (Many of his colleagues wonder if the situation might not have come to a head if a more charismatic, forceful man had been in office.) Though not perfect, Mead is the kind of guy you want in power – though he may never lead the nation to glory, neither is he likely to lead it too far astray in a vain attempt to secure his place in history.

When Philip Riley Mead was born, Majestic 12 made his parents a deal they couldn't refuse: Allow them to clone their infant son and, behind the scenes, direct his upbringing in all ways, and the Meads would live the rest of their lives in luxury and see their son become President of the United States; refuse to cooperate and they would live the rest of their very brief lives in pain and torment. Oh, and someone else's son would become President.

Forty-five years later, the real Philip Riley Mead decided he was powerful enough to rebel against his Majestic 12 handlers and oppose their plan for world domination. He was wrong. They imprisoned him, threatened his wife and children, threatened to activate one of the clones they had created years before, and made immediate plans to remove the secure data-storage module that contains a portion of the code-key that unlocks the nuclear launch mechanism. The new clone president would need that.

And if this Mead clone isn't up to the job, or rebels like the original, there are others just waiting to step in and do the job.

In appearance, Mead is, well, presidential. Tall, in reasonably good shape, great posture. Smiles a lot. Has hair that's just graying at the temples. Wears the garb of the professional 21st century politician. Has a penchant for loud ties and socks.

Europe

The situation in the U.S. caused a NATO meltdown. Without a central defense force, the EU crumbled, tensions between east and west reemerged and civil war is the unfortunate norm in Eastern Europe.

Though hit as hard as the rest of the world by disease, including the Gray Death in Paris, Europe as a whole was miraculously spared the ravages of drugs. This, as much as anything, has spurred rumors that the drug crisis in the United States is and always has been part of an organized conspiracy.

For well over a hundred years, Europe had been under the economic influence of the Illuminati (through its Bilderberg Group) and, later became a financial satellite of Majestic 12 (think the European Monetary Union happened spontaneously?...). Control of Europe's finances became a reality early in the 21st century when, following national elections, the UK adopted the European standard currency. With that event and the fall of NATO, the leaders of the conspiracy were able to turn economic control into political control.

Splinter groups like Silhouette fight the new centralized authority but, in the end, only contribute to the problem. The rise of chaos and civil war fragmented the nations of Europe and made the job of restoring national sovereignty more difficult to achieve than anyone expected.

The Soviet Union succumbed to secret Illuminati early in the 20th century. The Communist experiment was, in fact, an Illuminati-driven action. However, the breakdown of Soviet Communism in the late 20th century and the failure of Illuminati (or any other) leaders to introduce a satisfactory alternative, resulted in a breakdown of law and order. This, in turn, allowed organized crime to flourish and dominate.

The Russian Mafia thrives as the only source of luxuries (and some necessities) in Russian life. Politicians take their marching orders from a variety of crime bosses, most under the direct control of Majestic 12. As a necessary step in the consolidation of their power, the Majestic 12-controlled elements of the Russian Mafia formed a coalition with Latin American druglords based in Mexico to form the Russo-Mexican Alliance. But this organization is not the clean, tightly controlled entity Majestic 12 would like, meaning the Russian nuclear capability, though less potent than it was a hundred years ago, is in the hands of several different crime bosses within the chaotic RMA. This both minimizes the threat to world security (because they can't mount a coordinated attack) and maximizes it (because any nut can get his hands on the button and launch a small strike).

Needless to say, Majestic 12 is desperate to reassert its authority over the RMA. Once the situation in America and Western Europe is resolved, Majestic 12 strategists will surely turn their attention south of the American border and east of Europe, to Russia. There, the next big Majestic 12 battles will be fought...

South America

Though much of South America fell under the control of Majestic 12 long ago, large pockets of resistance still stand between the secret society and its dream of one world government.

In particular, Mexico remains independent, controlled by druglords allied with the Russian Mafia. Though nominally controlled by Majestic 12, this "Russo-Mexican Alliance" (or RMA) is a chaotic, unfocused, nearly uncontrollable entity that provides what amounts to an aggressive shadow government pressing the "real" Mexican government hard in terms of popularity and power.

Other than Mexico, however, South America hasn't changed much since the turn of the century. If anything, the continent is, as a whole, more prosperous than in the past. Though business is booming (much of it illegitimate) South America remains as fragmented in the 2050's as it was a hundred years earlier. Governments turn over regularly, through coup or election, but the average citizen who survived the

ravages of disease hardly notices the difference. The poor remain desperately poor, the rich obscenely rich. It's as if government is irrelevant, as if some other force remains consistent though politicians come and go.

Efforts to control the drug trade are all but non-existent (since drugs represent so much of the continent's GNP).

The Second Mexican-American war rages but, south of Mexico, it's business as usual.

Africa

The African continent is beginning to emerge as a place of growth and change.

Disease decimated Africa first and it's had the longest time to emerge from the troubles and begin building itself back up. Making the rebuilding effort easier is the fact that, in classic, condescending Eurocentric fashion, Majestic 12 doesn't see any threat in Africa and assumes it can just step in and take control whenever it wants.

The result of this benign neglect is a new spirit of cooperation among African leaders, spurred by a much smaller population base no longer able to fight effectively, has been the cessation of internecine tribal conflicts. Africa is emerging as a new Eden, a center of technology (free of Majestic 12 control) and a new frontier with lots of room for personal and business growth. It seems inevitable that Majestic 12 will, someday, step in and try to change this but, as the game begins, Africa is in pretty good shape.

In fact, over the last fifty years, many Hong Kong expatriates, eager to leave behind repressive Chinese politics, have moved to Africa, resulting in the establishment of thriving Afro-Asian communities. (Afro-Asian chic is spreading rapidly through the worlds of pop culture and fashion). Though it will never displace Hong Kong, the New Hong Kong section of Lagos, Nigeria, is one of the continent's most active, successful and chaotic cities – not unlike Casablanca during World War 2.

Asia

Essentially untouched by world events, China has emerged as a world leader, supplanting the United States and Europe as centers of education and industry.

However, China has been under the control of Majestic 12 for decades – the communist experiment in that country represented Majestic 12's first genuinely successful experiment in centralized government (a welcome change from the less successful experiment in Russia and Eastern Europe. Now, with its centralized government, huge population and near monopoly on advanced human augmentation technology, it is the model of what the world will become under secret society rule.

Hong Kong, though a part of the Chinese/Majestic 12 empire remains more chaotic than one might think. Though repression is extreme, the urge for freedom is strong and thriving black markets and "criminal" gangs with traditions stretching back a thousand years keep Hong Kong's tradition of free trade and entrepreneurship alive and well.

Southeast Asia was hit harder than anywhere else in the world by pandemics, particularly antibiotic-resistant strains of tuberculosis, and in desperate need of medical and financial assistance chose absorption into China rather than obliteration from disease. India barely felt the effects of the Gray Death – by the time of its release, there was almost no one left in India to be infected. Even without the Gray Death, the leaders of Southeast Asia were forced to make tough choices and, one by one, like the dominos to which they were once compared by American politicians, they fell to Chinese – and Majestic 12 – pressure.

Japan is only now pulling out of a depression that began shortly after the turn of the century. However, the fierce independence of the Japanese allowed them to put off Majestic 12 overtures and resist conspiratorial pressures. Japan remains independent though, sadly, not much of a factor in world affairs. The conspiracy

continues to make overtures but to no avail. It remains to be seen whether Japan can remain independent and emerge as a world power once again.

Australia is untouched by Illuminati and Majestic 12 activity but it is the scene of some pretty serious tension between a growing aborigine independence group and the English-descended population. Australia has managed to slip under the world's radar and could emerge as a power someday.

The Middle East

The Middle East has long been under the control of the Illuminati and, later, Majestic 12. Here, the conspirators continue to hold the reins on international terrorists – there are no NSF-equivalents or Silhouette-like groups in the Middle East. The Bilderberg Group has always controlled the oil companies and continues to maintain its stranglehold on the region's finances.

Following the successful pan-Arab invasion of Israel in the 21st century, Majestic 12 control of the region was total.

Note: Many expect this area to be the site of the war signaling the end of the world as we know it (biblical prophecies calling for the destruction of Damascus...). The powers that be within Majestic 12 are well aware of the potential propaganda impact of making this prophecy come true...

Outer Space

Not as much activity as one might expect though what activity goes on is largely controlled by Majestic 12.

United Nations and various national military space planes make regular flights to two relatively large orbiting space stations (international efforts owned by no single country but, secretly, controlled by Majestic 12). These stations are used as research labs and fabrication facilities by scientists and industry with the approval of the conspirators. However, the first mega-expensive resort hotel, called Helios, is due to open soon, a safe haven for the wealthy and a getaway for adventurous travelers with good connections and LOTS of money. (Helios is a front for Majestic 12 operations of all sorts.)

There are enough satellites in orbit that traffic is becoming a problem and accidents hardly make the news anymore.

As far as life on other planets goes, we still haven't encountered any, at least none that can be acknowledged publicly – rumors continue to abound that we were visited by aliens a century or more ago and the governments of the world are keeping it secret.

The only acknowledged life on other planets is human life – there's a small, permanent Moon base populated by scientists – purely experimental stuff – and a mostly robot-controlled lunar mining facility. Mankind has explored Mars about as much as we explored the Moon in the 1960's. In other words, it's possible to get there but no one much cares. Far more interesting to most people is the asteroid field between Mars and Jupiter. It's currently mined by robots designed for the purpose but Majestic 12 has big plans for the exploitation of the asteroid field's immense resources.

What Role Did the Illuminati and Majestic 12 Play in World Events?

For centuries, the Illuminati ruled the world from behind the scenes. Over those hundreds of years, it grew, changed, added arms, subtracted arms, adapted to changing times and made itself a driving force behind nearly every major event. Only toward the latter half of the 20th century did the organization's goals change, as a result of the rise to power of a new, younger group of leaders in charge of the Majestic 12 group. This organization has pursued a plan to bring the world to its knees and, at long last, create One World Government.

The Illuminati began as a political and religious organization. In the realm of politics, its domination of organizations like the Trilateral Commission and the United Nations (military and political heart of the

hoped for New World Order) gave it power over key politicians. In the religious arena, the Priory of Zion gave it sway over the world's Western religions while its near total domination of China gave it control over eastern religions. The Middle East belonged to it by virtue of control over the area's terrorist fanatics. However, in the middle of the 20th century it became clear that control of financial matters and technology would be necessary to influence a world increasingly leery of politicians and more and more likely to reject traditional religious beliefs. For this reason, two new arms were created – the Bilderberg Group and Majestic 12.

The Bilderberg Group controlled financial matters around the world through vast mining operations, control over the Federal Reserve Board, The Eurobank and the World Bank as well as through its stranglehold on the world's supply of gold.

Majestic 12 was the Illuminati's technology and communications leader. It doled out technological advances and stores those the world is not yet ready for (or those too powerful to give to potential enemies). It controls the supply of drugs – licit and illicit and can introduce new diseases as it wishes (diseases for which it already has a cure ready and waiting, of course...). Majestic 12 is also charged with influencing and, where possible, managing the world's intelligence organizations. The communications end of things proved more difficult to manage. Satellite communications (phones, intercontinental computer links, television, etc.) proved little challenge – other than some pirates, all of the media are under the control of Majestic 12. The Internet, particularly Internet 3, proved dicier. In this arena, Majestic 12 set up vast monitoring operations and used inefficient, old-fashioned strong-arm techniques to shut down content providers large and small who posted things they didn't want posted. Many a poster simply disappeared after a handful of dangerous messages... One of the key elements in Majestic 12's long-term strategy is to find more effective ways of controlling Internet communication.

As the 20th century drew to a close, the Illuminati stepped up its efforts to destabilize the world's governments. They fomented many of the worldwide crises described above. As controllers of technology, weaponry, and pharmaceuticals, they like the idea of a fragmented world political situation, since it represents more customers and deeper coffers – the next best thing to one world government. Rumors abounded that some conspiracy cult actually planted low-radiation nuclear explosives or nanotech mining machines along the San Andreas fault, causing the quake of 2030. The spread of disease and drug use has all the earmarks of a plot. And many have asked how Mexico's druglords came to power and put together sufficient forces to challenge the United States in even a small-scale border war. Only a vast conspiracy would have been capable of pulling these things off. (In point of fact, neither the Illuminati nor Majestic 12 was behind these events, but it's a measure of people's need to believe that they're blamed for so much by so many with so little information...)

Responding to events in North America, the Illuminati, whose power was centered overseas in Europe and Asia, made the painful decision that it would be less profitable to shore up the U.S. economy than to let it collapse under the weight of martial law, secession and natural disaster. They ordered the Bilderberg Group, with its control over the World Bank and the world's finances, to stand by and watch as America came close to collapse. A fragmented America could more easily be pushed to a state of martial law, suspension of the Constitution and participation in the Illuminati's one world government.

At least that was the plan, unfortunately, the United States righted itself more quickly than the Illuminati leadership anticipated. The laissez-faire attitude they promoted proved fruitless. Worse still, the chaotic situation in the United States led to an increase in non-sponsored terrorism. For years, terrorists had been funded, encouraged and subtly directed by Illuminati leaders. Their attacks had been aimed at symbolic targets, insignificant government targets or at the poor rather than at critical infrastructure. In recent years, however, a new breed of independent terrorists arose and began aiming attacks at the wealthy and powerful – even at the leadership of the Illuminati itself! Some among the conspirators recommended drastic action, but the Illuminati did nothing.

Disgusted by the do-nothing leadership of the old Illuminati, the leadership of Majestic 12, the youngest and most vital of the conspiracy's arms, made a successful bid for power (described in the "Key Player Motivations" section of this document). Only a handful of bitter old men remain of the once vigorous

Illuminati leadership and they live in secrecy and fear, knowing that their lives are forfeit should they go public.

Throughout the 21st century, Majestic 12 has pursued an aggressive agenda to take overt control of the world. As the game begins, only a handful of major areas remain free, a situation the aggressive Majestic 12 leaders hope to correct. America would be the next nation to fall, with its damn cowboys, that darn constitution and its policemen-to-the-world attitude; Russia and Mexico would be dealt with harshly and their chaos and criminality brought to an end; Africa and Australia would be easy pickings once no one remained to defend them.

But first, it's time to bring the United States into line and, after that, the rest of the world...

Economy

The political and economic destabilization of the world has caused runaway inflation. This should be evident to the player in the price of everyday goods – vending machines with Cokes for 100 credits, cigarettes for 250, etc. We need to be sure that these items could be used effectively in the game somewhere. We don't want overpriced items just for atmosphere. Cigarettes should be useful for burning through ropes; Cokes should be tradable for information and so on. And you don't just slap a \$20 on a Quickie Mart counter and expect to buy a Coke in this world. You run your smart debit card through a machine and expended "credits" – a worldwide currency.

Smart cards made their appearance in the late 1990's but many nations maintained their own cash currency for the first few decades of the 21st century. A single European monetary system and a single Asian system appeared and the dollar was still the standard in the United States until quite recently (game-time). Now, the very idea of national currency is in danger of becoming history.

Smart cards, universal credits and automated, internet-driven consumerism made it possible to remain fully plugged into the system without ever venturing outside of your home. Rich and poor alike came to depend on the cards and on the handful of BIG banks that issued and administered the cards – all networked together, of course. All ATM's are linked via the Internet and they're useful only for loading and reloading smart cards – cash is only for collectors

The Internetworking of world banking and the domination of smart cards allows world governments (and the banks – all of which are secretly controlled by the conspirators) to monitor cash flow and actually know who is buying what and where. (In game terms, this means that if J.C. Denton uses credits to buy something, UNATCO is likely to be aware of it. Should he be on the lam at the time, UNATCO agents will show up looking for him, after a while.)

Allies can help J.C. get around the limits of smart cards. For example, Alex Jacobson might be able to hide transactions from government agencies or conspirators. Another ally will be able to steal money from one account and put it in his.

Even without allies, there are ways around the limits imposed by smart cards. Knowing that these cards are as effective for tracking spenders as for aiding them in making purchases, the poor often ditch their bank-issued smart cards and operate in an entirely different economic realm – the world of bartering. Barter is often the most widely accepted form of commerce. Scrounging through garbage often proves more lucrative than a hard day's work.

Transportation

There are two worlds of transportation – the world of the rich and the world of the poor.

The rich move around as freely as people do today. They have access to helicopters, ships, automobiles and so forth. Helicopters are the safest way in or out of many major cities (though personal anti-aircraft rigs are becoming more and more common, increasing the likelihood of continued flight from the cities). For the

most part, vehicles are hybrid gas/electric or just electric. Some collectors keep antique vehicles as well. In new vehicles, other than bowing to the reality of dwindling fossil fuel supplies, there's little concern for practicality or gas mileage or what have you. Vehicles tend to be baroque and ornate. The elevated roadways in the wealthy areas are well-maintained and pristine, in stark contrast with the world below. There's very little traffic and it moves swiftly. The long arm of the law is reserved for the denizens of the lower world when they intrude on the world above.

The poor move around very little. Roads are a mess of potholes, cracks, piled up trash, wrecks that don't ever get cleared away, etc. Air travel is expensive enough that it requires a major commitment of resources or great connections with black-market ticket vendors. Boats and cars tend to be cobbled together from junkyard parts and even then are rarely found in the hands of law-abiding citizens. Many vehicles are human- or animal-powered. Futuristic, lightweight rickshaw-like devices are a common sight in major metropolitan areas. Where they are available at all, new vehicles aimed at the masses are typically one- or two-seaters, electric-powered and designed for limited range (in an attempt to control the movement of the poor...). They are designed tough, though, to withstand the rigors of the mean streets and require an appropriately coded Transcard, without which the vehicle won't cross various, arbitrary neighborhood boundaries.

In New York, in particular, movement is very tightly controlled. The city is sectioned off into sealed blocks. (J.C.'s apartment is on one of these blocks along with the 'Ton Hotel and the Underworld Tavern.) Free movement within a block is allowed but people can exit their block only to go to work or possibly exit the city entirely. The lower classes move on foot or use the subways since cars no longer can move freely. A few vehicles can be found on the sealed blocks, but these mostly belong to underworld figures who have paid the proper bribes or wealthy folks who have all-access TransCards. (If J.C. finds himself on the run in New York, he might have to get an unauthorized card to move about freely. In other cities, he might have to contend with other transportation limits – for example, appropriate papers are required to ride the Paris Metro, rather than an all-purpose TransCard.)

Future Tech

A time traveler arriving from the year 1998 would, basically, feel at home. The world has changed but not to the point of being unrecognizable.

Nanotechnology

Nano-technology is NOT everyday in our world. It's used, under very controlled circumstances, by big manufacturers, hospitals and research labs, but isn't readily available or useful "on the street." If you're willing to pay the price, of course, anything can be bought and the street finds uses for everything...

Nano devices are used to correct industrial accidents (to clean up oil spills, for example) as well as to assist in surgical procedures (smart machines are routinely used to hunt and destroy cancer cells, for example). To that extent, the general public – at least those who live in the lap of luxury, are accustomed to the idea of nano-machines.

Nano-augmentation of humans: The most significant use of nanotechnology in *Deus Ex* is in UNATCO's experimental nano-augmentation program (of which J.C. Denton is a part). The whole subject of augmentations – nano and otherwise – is dealt with in detail, elsewhere in this document. Here, suffice it to say that nano-augmentations, tiny as they are, are most decidedly NOT simple to produce. They require many components that must be collected, created, or molded under specific, precise conditions and then assembled properly. The process takes time and involves shipping nano-components from one place to another. Further, the process requires a computer AI capable of juggling all those microscopic components as necessary. This sort of AI, known as a Universal Constructor, was created by Majestic 12 researchers to push nano research and production to new levels. As the game goes on, the effect of nano-tech will become more obvious and more outlandish and will, eventually, lead to big trouble, in Act 3.

What is this technology?

The nanotechnology used on the player-character in *Deus Ex* is far more advanced than that used by the general populace (to clean up oil spills for instance). It consists of nano-tech machines that carry specific instructions. Vast numbers of these machines are isolated and “programmed” to go into an organism and restructure it to make it more conducive to a specific function. The nano-tech machines then work within the altered host organism to perform that function. (Example: A nanotechnology researcher programs a set of nano-tech machines to locate the specific muscle groups in the legs of a host organism and enhance their power and flexibility. The researcher then injects a rabbit with a carrier serum containing the nano-tech machines. After the procedure, the rabbit can run faster and jump farther.

Why does this technology exist?

Medical breakthroughs lead to some of the most profitable projects in the world because people will pay anything for health and longevity. So anyone who owns the rights to numerous nano-technological constructs and procedures will profit considerably for some time to come.

Also, Majestic 12 wants to elevate its top players into positions of power—to set up an elite ruling group that will not be toppled for generations to come. In an effort to do so, they have planned a wide range of tactics in addition to seizing control of communications and financial transactions technologies. One of the tactics involves the creation of an elite, “nano-enhanced” combat force—completely loyal and far more capable than military units 100 times larger. Subsequent to perfecting this program, they plan to use the nanotechnology on themselves, to extend their own lives, health and capabilities.

Why doesn't everyone use it?

There are three primary reasons why nanotech isn't ubiquitous.

First, the nanotechnology enhancement program is in its infancy. It is lagging behind Majestic 12's other plans involving the takeover of the United States. Only a few *human* test subjects exist. Both have been genetically bred to be the perfect recipients of the nanotechnology. (The player is one of these subjects. His brother is another.) Some earlier test subjects died horrible deaths when their bodies rejected the nanotechnology, turning them into piles of sobbing, quivering goo.

Second, the sheer difficulty of the work itself makes nanotech impractical as an everyday thing. It is extremely expensive and complex. After programs are written for the nano-tech machines, they must be submitted to a facility with a Universal Constructor (run by a powerful AI). After the nano-tech machines are programmed, they are sent back. Then they must be tested. Any problems can only be fixed by reprogramming (which entails another use of the constructor).

Finally, most human bodies reject nanomachines, resulting in a relatively quick but painful death. Only a very small percentage of the population can survive with nanomachines swimming around in their bodies. A small percentage of them can make use of the nanomachines.

Where does it come from?

The top researchers at Area 51 created the first successful nano-tech serums. Pleased with these results, Majestic 12 created a medical front for further research. The Carver-Eschells Grant was created to fund a number of small, well-furnished labs. Several key nano-tech facilities include: the labs at Area 51, VersaLife's NanoMed Division and the Marine Animal Research Conclave in Pasadena. Game note: All such labs are funded and supported by the Majestic 12 through the Carver-Eschells Grant, a front. CEG funded labs feature some of the same equipment and logos (i.e., textures). Additionally, the researchers there share information (via email) and are protected by Majestic 12-provided troops.

Mechanical Augmentation

Cyborgs have existed for many years by the time the game begins. Implanted mechanical and electronic hearing devices, eyes, legs and so forth are commonplace.

However, despite advances in technology, the mechanically augmented man-machine hybrid human looks like a monster. The movements of a mechanically augmented human can be detected by a faint (and, in the case of some black market augmentations, sometimes not so faint) whirring and screeching. *Star Trek's* Borg are far more advanced than our augmented humans, but that's the general look and feel.

The monstrous appearance and tell-tale audio signals associated with mechanical augmentation are no accidents: The whole idea in mandating that mechanically augmented humans look like monsters was to ensure that anyone interacting with one would know it, instantly, and be able to decide how or if the interaction proceeded.

Laws require augmented humans to keep their augmentations visible so everyone knows who and what they're dealing with. Needless to say, as the most obviously "different" group of people on the planet, mechanically augmented humans are considered the scum of the earth by most pure humans. Mechanically augmented humans of this world are shunned by all.

Robotics

The science of robotics has made great strides. Robots are everywhere. But they're not the humanoid robots dreamed of by science fiction writers. Instead, they're rolling, crawling, spindly mechanical things typically designed to accomplish a single purpose with stunning efficiency. The most advanced robot in our game might be much larger than R2D2 but doesn't look much more advanced and C3P0 is still decades in the future. Most robots are industrial in nature (and look it). Most are single-purpose (and look it).

Cloning

Cloning technology is well understood but legal measures prevent its widespread use. Rumors of human cloning circulate and it's generally assumed that someone, somewhere has actually cloned humans but the whole subject is distasteful and no one talks about it much. Needless to say, Majestic 12 has perfected cloning technology and has no qualms about using it for their own ends.

Mind Control

Mind control is an accepted fact of conspiratorial life. In our game world, it exists *only* on a crude level. Everyone expects it to move from laboratory to marketplace and from primitive creatures (i.e., insects) to more advanced ones (i.e., reptiles, birds, mammals) someday but no one knows when that day will arrive.

Roaches and other insects have had dime-size devices surgically grafted to their bodies and nervous systems, allowing scientists to maneuver them around like R/C cars.

Similar devices – relatively large and immediately obvious to anyone who sees them – have been tried on small mammals, birds and, some say, on humans (though such experiments are the stuff of rumor and nutball conspiracy theory...).

However, as far as the general public knows, there is no device capable of controlling a human's thoughts. Ongoing Majestic 12 research has discovered that thought control is not the only way to control *behavior*. Simply put, nano-augmentations can be controlled remotely, allowing behavior to be controlled in spite of thought. It doesn't matter that a man doesn't want to move his leg if a remote operator is causing the muscles to twitch. Control of the mind isn't that big a deal when actions can be easily controlled...

This is not a capability we will exploit in *Deus Ex*, but it's something we can hint at and use in future games set in this universe.

Communication

The world is almost entirely wired and massively interconnected.

Internet 3 links all computers and nearly everything is connected to those computers. Television signals are delivered via the Internet; phone calls are routed across it; pages, faxes games and movies all depend upon it. Almost all financial transactions are conducted over the Internet, whether bank transfers, tax collection, ATM machine use, or everyday shopping.

Only the poorest of the poor depend upon face-to-face interaction; only the most downtrodden of the masses lack access to the Internet. (In the end, this makes them less susceptible to manipulation by the folks who control the media, but the cost of isolation is still rather high...) Public access terminals can be found most everywhere – Majestic 12 encourages their use because such use allows them to keep tabs on users.

Then as now, the Internet is built on the idea of safety and anonymity through decentralization, redundancy and, in many people's eyes, chaos. However, forces are at work within Majestic 12 that will leave only the illusion of these features rather than the reality. In fact, Majestic 12 is moments away from being able to track and control all data moving across the Internet around the world. Needless to say, this will give them immense power over the affairs of mankind...

Look and Feel

The main visual themes we want to explore in all aspects of *Deus Ex* are:

- The separation of rich and poor: Upper and lower class might as well be living in two different worlds – one really sucky, the other really opulent.
- The visual theme of a patchwork world where “the street finds uses for technology” (and for everything else). Most of this world (the poor parts) is held together by spit, baling wire and duct tape. Colors, items, objects, and so forth are put together in ways the manufacturers never intended. This is both an aesthetic thing and a functional thing.
- The idea that the media are ubiquitous and marketing is immensely powerful. Advertising and billboards and commercials and so forth should be everywhere (at least as far as technology allows). Though the desperately poor live in squalor, they're still bombarded with messages that tell them to buy, Buy, BUY!

The critical thing to remember is that, in the end, we want to ask people to make only two conceptual leaps, to accept only two “impossible” things: First, that human augmentation is possible and second, that secret societies really do exert influence over mankind. Everything else in the game should support those two elements and/or not draw attention. Our goal is to evoke reality without being slavishly devoted to it.

Given the ascendancy of Afro-Asian culture in our game world, African and Asian themes and motifs can appear in much of our artwork, especially, but not limited to, the clothing.

Locations

The world is basically 1990's reality with 50 years of crime and grime troweled on it. Graphically, the game should look like the real world with *X-Files* lighting – Lots of noir-ish shadows with sharp, angular spots and shafts of bright light.

Most of the settings should be in darkness, making the player afraid to take the next step forward. However, you should never have to turn more than 45 degrees to find a light or some other landmark by which to navigate. We want to use low light and high contrast because it looks cool but also to mask the limitations imposed by technology and limited resolution.

The poor parts of town can have a *Bladerunner* look and feel but without the crowding and baroque aspects. Whole blocks have been reduced to rubble (think the South Bronx) and people huddle around

garbage cans filled with burning paper to keep warm. Thanks to disasters, natural and man-made, this is a world with a smaller population than we have today.

The rich parts of town can vary widely – some rich NPC’s will live in literal castles a la William Randolph Hearst, some will live in sleek, futuristic Sid Mead dreamhomes, others will live in places that look ancient on the outside but are state of the art inside. Regardless of the style of their homes and watering holes, the rich live in isolation from the poor.

Isolation can be achieved by moving above the poor (the penthouse suites of high-rise buildings are likely homes for the rich) or by finding an easily defended spot and then barricading it. For example, New York’s Central Park is home to lots of wealthy folk but it’s surrounded by barbed wire, has amazing defenses and there are lots of desperately poor people on the outside looking in.

Other than dramatic, X-files lighting, locations should be as realistic as we can make them given the passage of time and the accumulation of dust and dirt. In other words, someone who’s visited a location we depict in the game should experience the shock and excitement of recognition. The plight of the cities is relatively recent and, though there are areas that look like warzones, for the most part, the physical landscape of the cities hasn’t changed much since the turn of the century.

Rule number 1: This is NOT the “brown world” or “green world” depicted in most POV games, nor is it a garish world – it’s a world of subtle colors, rough around the edges to provide visual variety, and highlighted by colorful decorations (posters, paintings, moldings, etc.). Look at your home or office and let that be your guide.

Characters

Obviously, our figures should have a consistent look and feel, one that fits naturally into our believable locations. We don’t want to try to create totally realistic figures but we do want to start with reality as our basis. Colors should be conservative except where flamboyance is a specific part of an NPC’s personality.

Augmentations

Mechanically augmented humans should be obvious and monstrous. It’s tough to cover up the fact that you’ve got a mechanical leg or a telephoto eye. They SHOULD stand out from the crowd but they should NOT look like comic book heroes or villains – their look should be as realistic as anything else in the game.

Nano-augmentations are far more subtle but some augmentations will leave scars and/or subtle external manifestations. These won’t be enough to scare small children – the PC isn’t a monster – but it’ll be dramatic enough that the PC will want to cover up and he or she may look a little weird if anyone pays attention. Typically, nano-augmentations are covered up with or disguised as tattoos.

Also, when the PC gets augmented, we want to mess around with the video and audio. When you first get augmented hearing, everything should sound strange. Only after you “get used” to the augmentation should sound return to normal. Similarly, when you first get telephoto vision (for example), you should have trouble focusing on specific things but as you get used to the augmentation, the visual distortion and control difficulties should go away. The player should relearn how to interact with the world at the same time the newly augmented PC does.

Clothing

In terms of clothing, we don’t want weird jumpsuits or *Fifth Element* thermal bandages unless they’re plot significant. We want people wearing pants and shirts and jackets and trenchcoats and dresses and such. On missions, camo works and, if we can justify it, maybe something as outlandish as a chameleon suit but nothing we can’t justify by looking at the real world and extrapolating where we’ll be, say, 50 years in the future.

The poor folk live in a patchwork world where clothes have to be repaired and reused over and over. It wouldn’t be unusual to see someone in a plain denim shirt with the sleeves ripped off and replaced with

some rich guy's discarded smart fabric (that turns into armor on impact or something).

The rich folk can get as baroque as their personalities warrant. Technogeeks will wear smart clothes that keep them cool or warm and allow them to log into the net wherever they are. Drug dealers might wear suits that harden into armor when something hits them with sufficient force. Doctors might wear headsets that allow them to hear a heartbeat or see someone's body temperature. A financier might wear clothes that look like something Henry the VIIIth might have worn, just because he can.

Technology

The world we present is one that is just transitioning from wear-able tech (*Star Trek* communicators sewn to lapels, glasses that blast TV images directly into the viewer's eyes, strength-enhancing GripGloves™, etc.) to implantable, internal, surgical/genetic augmentation. The wear-able tech is just making the transition into low-cost mass-production, from selling to rich folks in upscale Sharper Image stores to selling to everyman at K-Mart. The cost of wear-able tech is plummeting but the cost of implantable tech remains sky high (and available only through military/intelligence connections or on the black market – with Asia as the hot-bed of implantable tech marketeering). Joe Citizen might bristle with breadboards; Joe Cool wears his augmentation scars proudly.

The rich live opulent lives surrounded by sleek, cool high-tech stuff as well as the finest things of past generations. Maybe San Simeon meets *2001* with more interesting lighting.

The poor live in a cobbled together world of their own making. Robots are cobbled together from spare parts. Black market guys might scrounge for metal tubing from air-conditioning units and rubber hoses from abandoned cars. Human- and animal-power share space with electrical power. A helicopter might have parts from six different aircraft and no one would bother to repaint any of the individual panels. The front fenders of a VW might find their way onto a Ford, with a Toyota hood holding everything together. The futuristic equivalent of duct tape is everywhere. Nothing sleek about this world at all...

APPENDIX 3: GAMEPLAY OVERVIEW

What follows are high level descriptions of key design philosophies that will drive game system design and development.

Emphasis on Roleplaying

Oddly, you almost never hear designers talking about the importance of playing a role when they talk about roleplaying games. Typically, characters in RPG's are defined by a restrictive character class or a list of statistics as long as your arm – it isn't much of an overstatement to say that an RPG is defined as a game that defines its central character by a bunch of numbers. Characters typically have 6-12 attributes (Strength, Agility, Intelligence, etc.) and often have a list of skills tracked at a fine level of granularity (giving you, for example, a Lockpick score of 12, a Sharpshooter score of 72, a computer hacker skill of 53, etc.)

This, to us, seems shallow and even dangerous, far too often resulting in two players performing the same actions but getting different results because of seemingly insignificant differences between their characters and inadequate feedback. Does anyone really think the difference between a 72 Sharpshooter score and a 73 should have any impact on gameplay? Is there any way to provide players with adequate feedback about such fine distinctions? Does anyone think this is fun?

Certainly, statistics the player can manipulate either directly (by spending attribute or skill points to enhance abilities) or indirectly (by having the game track actual ability usage and increase the more frequently used abilities) can be useful roleplaying tools but we want to take a different approach.

The key to roleplaying is giving players the freedom to act as they see fit, within the framework of our story, allowing their characters to grow and change in unique and meaningful ways. A relatively deep world simulation (see below) that allows players to solve game problems in a variety of ways seems to us to be the best way to do this. Such a simulation allows character differentiation and a high level of roleplaying. But it's not enough. We need a system to *encourage* and maybe even *force* character differences. Our inclination is to use stats for this purpose, like many other games, but to use them sparingly, track them coarsely and be sure the impact of skill- or stat-level is predictable and readily apparent to players.

In other words, rather than tracking attributes, skills and augmentations at a highly granular level (e.g., a 1 to 100 scale, tied to percentile checks that determine whether you succeed or fail) we want to track them at only four levels (e.g., Untrained, Skilled, Advanced and Master). Each discrete level will give players a specific set of known abilities and provide predictable feedback, possibly not even tied to die rolls at all.

To clarify, if you have the Pick Lock skill at Untrained level (as all characters would), you can open an ordinary door and maybe even pick a simple lock but don't bother trying to open a wall safe – that requires the Skilled level. To open a bank vault, you must be an Advanced Lockpicker, and to open the lock on the front door of the CIA building you better be a Master...

Skills determine the character's ability to use tools and improve in "learn-able" ways. In addition to skills, we have a system of character "augmentations" – for lack of a better term, these are "super-powers." In general, these work like skills but allow the player to accomplish physical feats that ordinarily wouldn't be possible, providing another axis of character differentiation.

Finally, allowing the player to create a unique inventory of objects, weapons, and so forth, will serve to differentiate one character from another.

We want character development to be a vital part of the game. If, by game's end, we can make each character unique (and, therefore, each player's experience of the game, each player's *story*, unique), we

win.

Combat, Sure, but Much, Much More – Talk *Isn't* Cheap...

Combat isn't the heart of our game but it's obviously critical. In keeping with our plan to give players control over their game experience, combat can happen any time. You should never feel safe. We want to establish that this is a highly ritualized world where certain areas are, for all intents and purposes violence free. We want spaces where good guy and bad guy can interact but don't kill each other instantly. For example, we may set an encounter in a casino, filled with innocents, where the good guys and bad guys get together to trade bon mots but can't draw down on one another.... We will establish conventions for telling the player when it's appropriate to talk and when it's appropriate to fight. However, the game will NOT be like a console RPG where towns are for conversation and the wilderness is for fighting and you don't even get the option of acting inappropriately.

You can kill almost anyone, any time, excluding only a handful of the most plot critical characters in the game (technology limitations being what they are...). Beyond this handful, we will discourage killing of important NPC's by making them really hard, but not impossible, to kill (through high hit point totals and situational safeguards (bodyguards, protective shields, etc.)). Most NPC's in the game will be eminently killable. However, any information or equipment a dead NPC *would* have provided will be available elsewhere in the game through heavy exploration. If you go on a killing spree, the game should be winnable but very, very hard.

Our real goal is to make combat an option but not always the best one and never the only one. We want to encourage – and strongly – the idea of non-combat interactions. Obviously, there are many types of “non-combat interactions,” but the critical one for our game is conversation. We may sacrifice other game elements for the sake of time and/or gameplay but we won't dilute or compromise the conversation system or specific conversations.

However, conversation is an area where computer roleplaying game designers can learn some valuable lessons from the console guys. They've long known that they couldn't begin to simulate a real human-to-human conversation so they don't even try. Rather than the PC RPG standard (long, drawn out lists of keywords most of which result in an unsatisfying “I don't know anything about that”), NPC's in console RPG's take part in conversations that are short, sweet and to-the-point. Despite their brevity and seeming lack of depth, the best of them manage to create characters far more memorable than any PC game.

We've learned the console lesson. What makes a game conversation interesting is what it reveals about the character speaking, about the gameworld and about the current state of that world. Conversations in our game will change to reflect major gameworld changes, significant player choices, etc. If you come upon an NPC after having killed 47 of his colleagues, he'll be less inclined to talk to you; if you've been a saint, he may reveal the secrets of the universe. In either case, the conversation won't require clicking through long lists of keywords. Put another way, conversations won't be treated like another puzzle, as they usually are in RPG's. They will reveal things about NPC's and your responses will, we hope, reveal things about you (or, at least, about your character). Simple “Y/N” options will be the extent of conversational interaction with many NPC's.

Take, for example, a situation in which you and an NPC friend are facing a horde of enemies. The friend says, “I'll hold them off while you escape. You have important things to do...” You know your friend will almost certainly die if you leave. How do you respond? A simple statement and a Yes/No choice become a dramatic, moving moment that reveals something about your NPC friend and about you. The simple choice results in life or death and could change the course of the entire story. How much more compelling this is than “Name... Job... Bye...” Keyword lists have no place in a modern RPG. They're not fun; they're not revealing of character; they're just filler.

Some Conversation Details

You will be able to talk to everyone, even so-called generic NPC's. Generic conversations (innocent civilians, shopkeepers, etc.) don't have to contribute to or relate directly to the plot. They do need to establish mood, provide useful (albeit non-essential) information or lead to "side missions," off the main story path. All conversations, even those of generic NPC's will be unique and will change if you talk to an NPC more than once.

Our plan (pending successful prototyping) is to take control away from the player during conversation. We will zoom in to close-up during conversations, and use cinematic conventions, cutting back and forth between the various speakers, using two-shots, over-the-shoulder shots and so on.

We will use facial deformation, multiple expressions for characters, lip sync'ing and ambient animations to make the characters come alive.

Conversations will be Final Fantasy-like – short and to the point, with minimal, occasional, branching where those branches will make a difference to players, the player character or to NPC's. Most conversation choices/branches will have consequences INTERNAL to a single mission (which could affect several locations and/or travel maps). A few conversations may affect things (events, obstacles, conversations) in subsequent missions, but these will be the exception, rather than the rule.

Conversation choices will never result in fundamental changes in the game plot but rather in later responses from NPC's, object availability, number of enemies, etc. (NOTE: Designers should try to avoid inter-mission effects unless absolutely necessary.)

Conversations should be laced with lies and misinformation (purposeful and accidental) to make the player more paranoid and untrusting. One tool to exploit is to make sure the player knows the truth about a person or event and then have an NPC tell a bald-face lie about that person or event.

Deep Simulation of Small Environments

So many games over the years have simulated huge worlds and then bragged about the fact. Witness the *Ultima* games, where it's a bullet point that it takes hours just to walk from one side of town to the other; witness *Daggerfall* with its hundreds of generic towns, its shallow conversations and its randomly generated quests. Both series have much to recommend them but, in this regard, they're terribly flawed, in our view. The shallow simulation of huge environments is almost invariably perceived as a good thing, a badge of honor. It shouldn't be so.

Creating an entire country means any single room (heck, any single *city*) will be nearly devoid of objects you can really manipulate. Providing dialog for hundreds of NPC's means, by definition, that no one of those NPC's will have much of interest to say. It's a simple matter of time and storage space. These limitations can't be ignored and no amount of right-brain, whack-on-the-side-of-the-head thinking allows you to finesse your way around them.

So what's a game designer to do? Follow a different path. We feel there's more to be gained by limiting the size of our simulation so we can increase the density of interaction. We're not talking about the perfect simulation of a single room or even a single city block, simulations that allow the player to do anything and everything he or she would expect to do in the real world. Even a single city block is, at once, too limiting in story terms and too complex to simulate in realistic depth. We're talking about a compromise, something deeper than any action game and deeper than most RPG's.

Our goal is to offer players 15 missions, played sequentially and taking place on two to four relatively small maps, each the size of a town or a neighborhood in a large city, with several locations you can explore with complete freedom. (Some of our maps will be quite small – smaller than gamers are used to – but only because we think a mission set on a jumbo jet would be too cool...) Achieving a mission goal involves dealing with three to four sub-goals, and may require traversing several sub-maps, which the

player is free to explore in whatever order and in whatever manner he or she chooses. In addition, sub-quests that aren't tied directly to the main storyline will offer players additional ways to stray from the plot, as well as a way to acquire allies (or enemies) and inventory items that may affect the outcome of missions later in the game.

These sub-maps, visited repeatedly over the course of several missions, and the smaller/deeper approach together accomplish several things:

First, players are free to explore relatively freely without being forced to wander aimlessly in search of something interesting to do. Aimless wandering is the enemy of fun. In a smaller, richer, more densely populated area, you're never far from some kind of action.

Second, it gives players a tangible way to measure and compare their progress against other players. ("I'm in mission 6, just got dropped on the Wan Chai, Hong Kong map and I've tracked down Tracer but I haven't found the drug lab because I got attacked by one of my own guys! Can you believe it?" says one player. "Oh, man, I haven't even reached the Wan Chai map yet! You suck!" says his buddy.) Giving players a vocabulary for discussing their game is a win. Easily identifiable, multi-mission maps do just that.

Third, this allows the development team to populate the world more densely with characters, objects and subquests, giving the illusion that this is a real, vital place with a life of its own, independent of player action.

Fourth, it gives our artists and designers the freedom to create more varied locations than might be possible in a single persistent world.

Finally, it allows us to tailor the action more precisely to the player's skill level, ratcheting up the difficulty as we get deeper into the game. This is not a simple task in a single-map game.

Exploration of a Believable, Object-Rich World

Among the critical elements in any successful RPG are the ability to find and explore new and exotic places, to uncover secret places most other players pass by, to acquire new inventory items and fool around with them ("Wonder what this does if I combine it with these two things I already have?"). Frankly, this is something most RPG's, even the B-quality ones, do pretty well. Needless to say, we're aware of this and plan to take it to the next level.

Most RPG's, even the A-quality ones, tend to feature environments that are straight out of some game designer's fevered imagination. We want to try for something a little different – we want to create locations that are both exciting and believable. One of our game's mottoes must be, "No weird game environments; instead, believable, recognizable locations."

We want to acknowledge the conventions of everyday places: In the real world, you can tell a train station from a living room from a bank simply by examining your surroundings. You know you're in a bedroom as opposed to a bathroom the instant you enter it because of its size, placement in the house and furnishings. Why on earth can't games do the same thing? They can and we will. And we'll go a step further. With the power of the *Unreal* engine behind us we can construct recognizable, if not 100% accurate, recreations of real places – the White House, a Titan 2 missile silo at Vandenberg Air Force Base, the Paris catacombs – that would be even cooler.

Duke Nuke 'em and *Goldeneye* hinted at the possibilities of creating realistic environments and letting players interact with them however they wanted. They don't go far enough. In *Duke*, for example, the environment was a gimmick, never affecting gameplay. Sure you could tell you were in a movie theater and you could switch the project on and watch a woman in a bikini do her thing, but could you switch on that projector and blind an enemy so you could get the drop on him? And imagine how much cooler the game would have been if shooting a fire hydrant had done more than activate a new animation – what if the water

could douse a fire? *Goldeneye* did somewhat better at using players' familiarity with certain kinds of real world spaces to enhance gameplay but we can and will go even further.

And before anyone panics, we're well aware of the need to identify and recreate real-world locations that are also exciting and cool game-spaces. The research we've been doing into some of the strangest conspiracy theories you can imagine ensures that our locations will satisfy the most demanding gamer.

A Logical 3D Obstacle Course

Players should never have to play that classic computer game, "Guess what was in the designer's mind when he created *this* stupid puzzle." They *should* never have to play that game but, all too often, that's exactly what they get when they fire up their state of the art RPG.

Believability goes deeper than how a place looks. We hope to create a world simulation (physics, object density, object properties, NPC AI, etc.) deep enough that we can confront players with obstacles, rather than arbitrary puzzles, and give them a great deal of freedom to determine an appropriate solution. ("Appropriate" is defined, in this context, as the solution that most fits a character's personality and skill-set.) Every problem in the game should have multiple solutions by design or, better, just because our simulation allows alternatives to fall out naturally.

Let's be clear, however, that we're not talking about the ultimate world simulation. We simply want a world with lots of usable objects (objects other than standard-issue POV game crates!) which, when used, produce predictable, satisfying and useful results. This will allow players to experiment with the world and manipulate its contents in versatile and powerful ways. They can blast barricades, sound alarms, set printouts afire, or freeze an enemy and then shatter him into pieces. Water will damage paper. Gratings will creak beneath players' feet (though the clever ones will jump over gratings to maintain the element of surprise...). A player who thinks to destroy a pile of boulders may reveal a hidden door. One who thinks to stack the boulders can also climb on them to reach a hole in the ceiling. Gold bars can be used as counterweights (though it might make more sense to use rocks or a file cabinet or something else less valuable...).

You should be able to find a number of ways around any problem, just as in the real world. How players deal with the problems they encounter, whether they choose violence over cleverness, whether they talk first and shoot later or take no prisoners, all of these may affect subsequent interactions with the denizens of this world as well as the substance of missions.

Clear Goals

So many roleplaying games drop players into their huge, all-but-empty, often randomly-generated worlds and say, "Go. Hope you find some fun." After stumbling around for an hour or more, persistent players may even have a clue that they're supposed to Kill the Evil Foozle, if not how this might be done (that will require many more hours of play). We feel that this convention – forcing players to discover what it is they're supposed to do from moment to moment – is, as much as anything, responsible for the "niche-ness" of RPG's. There has to be a better way.

Our game will offer clear, broad goals as well as equally clear, immediate mission goals. You will always know what you're supposed to do, minute to minute and mission to mission. The trick isn't figuring out what you're supposed to be doing (which isn't much fun); the trick is figuring out how to accomplish what you know, right up front, you're supposed to accomplish.

The coolest aspect of the game may be that our deep, object-rich simulation gives you a very personal goal, one that isn't tied specifically to the plot – the real goal of an RPG should be to grow a unique alter ego. We plan to give players the freedom to figure out how to accomplish their goals while remaining true to their character's nature. That's what roleplaying is all about – the "how" of goal accomplishment can be different for each person who plays the game.

Balancing Clear Goals and the Need for Conspiratorial Murkiness

Wait a minute. Isn't *Deus Ex* a conspiracy game where nothing is clear and everything's murky? How does that jibe with clear goals? Simple. The game should be like a roller coaster. Players should think they get what's going on for a couple of missions, that events are leading up to something predictable, but then things end up differently.

Players should get information from a variety of sources. This information should lead to MANY goals. All of these goals should be achievable but only some are necessary or even desirable. In other words, some NPC's should send you on seemingly useful, but ultimately empty wild goose chases. Everything we tell the player to do is do-able but not everything is useful in "solving" the core game plot. The player always has clear goals but has to decide which goals are the RIGHT goals.

In general, BIG goals have to be clear but immediate/intermediate goals need not be. (In other words, the player should know he has to find the entrance to Area 51 but we don't have to be clear about how he's supposed to do it.)

We MUST make the player feel totally paranoid and caught up in events that are mysterious and murky. Mission designers will incorporate elements designed to increase "local" murkiness (increasing the player's fear and paranoia level even if that means sacrificing a little adrenaline) without sacrificing "global" clarity (the feeling that players always know what they're supposed to be doing). Some examples:

- Friends and allies will betray you and/or feed you conflicting information, leading to conflicting immediate goals.
- People will show up, claiming to be something they're not – cops show up at your door and say, "come with us." Are they really cops? Do you go with them or do you fight and/or flee?
- Details of "real" conspiracies will be uncovered and can be traded for goods, services and missions that may lead to satisfying conclusions but leave you no closer to your ultimate goal.
- People who help you will disappear mysteriously, causing you to wonder if you're following an appropriate path.
- The conspiracy-controlled media report your presence in a specific location, turning ordinary citizens into potential enemies.
- NPC's lie to you in conversations. Sometimes they're malicious; sometimes they're just mistaken. You never know whether the "lies" are innocent mistakes or something far, far worse.
- ATM cameras (and other security cameras) click on as you walk by (sound and visual cues required). Coincidence or surveillance?
- Pick up a phone and the dialtone is replaced by a mysterious voice saying, "Put down the phone. Now." (or something.)
- Lights "burn out" at inopportune times. Coincidence?
- NPC's who are in on the conspiracy should "screw up" once in a while, mentioning conspiracy-oriented things to the player ASSUMING he knows what they're talking about when, in fact, he doesn't. For example, have an NPC say "Better be alert on Saturday, eh?" and then wink, as if the player's in on some big secret. Of course, the player has no idea anything out of the ordinary is going to happen on Saturday, and this doesn't reveal just WHAT is going to happen, but it will get him thinking. Then, we give the player the opportunity to keep mum and hope the NPC drops more hints or ask straight out what the NPC is talking about (revealing that he isn't in on the secret).
- Have the conspirators offer the PC a truce, offer to make him or her a pivotal part of the conspiracy. The offer should come from someone you trust and the offer should be a set-up, a trap. To convince you of their sincerity, the conspirators could even clue you in to a part of the conspiracy assuming you won't live long enough to take advantage of the knowledge they impart. Of course, you do and you can use the information later...

Real Decisions, Real Consequences

Most games, even those that describe themselves as roleplaying games offer choices hardly more significant than “do I go left or right here?” or, in a really advanced game, “do I take this mission first or that one?” The best roleplaying games, particularly the *Ultima* games, ask somewhat tougher questions. Like those games, we want players to think about what they’re doing and why they’re doing it. “What are you fighting for?” should be an unavoidable question.

Deus Ex will be rife with ethical dilemmas rather than right and wrong choices. We establish your place in the gameworld right at the outset and then give you every opportunity to live your role to the hilt. Though violence is often the most expedient solution to game problems, there’s always another, non-violent, way, if you’re clever enough to find it. But no matter how you solve a problem, your choice has a price. Being a soldier has one result, being a pacifist has another – neither choice is inherently good or bad.

On a minute-to-minute level, the most obvious consequence of choice is that doing Thing A typically precludes doing Thing B, because you can’t be in two places at once. Slightly more sophisticated is the fact that killing a guard, while often the easiest way to get into a locked room, may alert other guards, increases your enemy’s zeal in pursuing you, decreases the odds that innocent townspeople will look favorably upon you in later conversations, and so on. When you see a guard whom you must pass (or even an innocent bystander), you’ll make the split-second decision whether to kill him, bribe him or scare him away – and your choice will determine how NPC’s react to you later in the game. You can fulfill each mission honorably, or turn traitor. It’s up to you whether you play the part of shining knight or scumbag, whether you’re an opportunist or a crusader.

On a more global level, the player’s choices throughout the game determine which endgames are available. In the end, players can bring about either of two extremes – a totally free world, which will have to rebuild itself rather painfully, or an idyllic world free of pain and suffering where everyone does what they’re told. The Big Win scenario is to find a way to restore humankind to the middle ground where it has existed for so long, with some free will and some controls. Paradoxically, achieving ultimate freedom for mankind requires the player to sacrifice his own freedom.

Not Just a One Man Show

Though *Deus Ex* is clearly a single-player, story-based game, it is our intention to surround the player with interesting allies (as well as the obligatory enemies). No matter how good you are, you can’t save the world alone.

In addition to research, investigation and combat, you’ll spend some of your time recruiting appropriate allies. You can’t recruit *all* “recruitable” NPC’s but must, instead, decide which ones you think you’ll need. A player’s entourage should and will reflect that player’s personal style. Allies serve as yet another way to ensure that each player’s experience of the game is unique.

Beyond that, what do these allies do?

- Allies can provide clues and information. We can use them to drive the plot forward.
- Allies can brief you before missions and debrief you afterwards.
- Allies can suggest tactics you might want to employ in specific circumstances.
- Allies can do things (usually off-screen) that you *can’t* do, since each player character’s skills will be unique, there will, inevitably, be some things for which you won’t have the appropriate skills. Allies will have specialties and skills that you lack – e.g., scrounger, forger, weapons designer (using components you provide, of course).
- Allies can do things that are just too mundane, things that, from a design standpoint, we don’t want you wasting your time on.
- Allies can act on your behalf in situations where, as an outlaw (which you are for part of Act 1 and all of Act 2) you don’t dare show your face.

- Allies are good for carting your stuff around. When you go to a new location, your allies (or perhaps a group of them you select) may go with you, bringing all/some of your stuff.

Every action movie includes these guys – they’re the sidekicks, the guys back at base you radio for help, the guys in the van watching your every move through the lapel-mounted camera you wear. You’re the one doing the cool stuff; they’re your support.

Information Economy

Conspiracy stories are all about finding information. First-person games are typically about exploration and shooting – *not* about information. Our biggest challenge will be finding a way to make information gathering fun and seamless while still allowing the physical exploration and action that gamers demand.

In our game world, we must establish an information “economy.” Knowledge gives the player the ability to solve the game’s problems, of course, but in a conspiracy game knowledge does much more than that. It can be used as a lever against enemies, as barter goods to acquire *more* knowledge or to solicit the aid of potential allies. It can be used to sway enemies to your side or to ensure silence where discretion is required.

Much of the game’s action can and should revolve around “I’ll show you mine if you show me yours” or “I’ll show them yours if you don’t do thing X for me.”

For J.C. Denton (and the player), the game is, as much as anything, about the acquisition of knowledge. During the course of the game, he has to learn what happened to his brother, learn of the existence of Majestic 12, learn what they’re up to, learn how to stop them and, finally, figure out what Daedelus’s up to. He has to discover how he’s being manipulated, by whom and toward what end. The player is ferreting out information, making new allies and enemies with each bit of knowledge gleaned.

Guiding Players

The biggest problem we face in ensuring our non-linear maps actually work the way we want them to is telling the player where to go next.

Telling players where to go is NOT dumbing the game down as several of you have commented. The fun and thinking come from figuring out *HOW* to reach a destination not in figuring out what the destination is. Many of our high-level design goals involve providing the player with tools, dynamics and environments, then letting him make decisions --letting him act.

If we give the player information that can be used (acted on) strategically, it will make him feel smart when he pieces things together. So, if we tell the player, “Meet the informant in racquetball court 5,” and we make a gym level on the 3rd floor of a corporate high-rise, the player can do things like look at the lobby legend to learn where the gym is, go to the elevator, punch the right floor number, look at the signs in the hall and make the correct turn. Then, soon, the player is at the gym. This is not dumbing things down – this is giving the player the info he needs to make decisions.

In fact, without this info the game is going to seem dumber because it involves guessing, which means the player isn’t using his intelligence or basing actions on information. Our design goals specifically involve the player collecting information and acting out his desires with tools we provide in an environment of our creation. The tools and environment have to make sense to the player. And to make sense, each of our maps must include enough information to allow reasonable decisions to be made.

I’ve said in print and will say again here – aimless wandering is the enemy of fun. I mean that and want everyone to evaluate their maps and missions with that in mind. We have several tools for telling people how to navigate our maps. Use all of them, individually or together. They’re all available to all designers at all times, if you think about it enough.

To Convey Information to ALL Players

Some information is just flat-out necessary to complete the game or, even, the next five minutes of the game. Where that is the case, we have only one, sure-fire way to tell players what they need to know: Infolinks.

Infolinks provide explicit instructions.

Basically, this is someone telling you “Go left. Now go right” or “Go to the base commander’s office in the main submarine pen.” Pretty brute force but useful for information you want ALL players to have. We want to use this as much as necessary but we don't want to overuse it, as if it were our ONLY tool for guiding players.

To Convey Information to MOST Players

These tools, if used in geometry that funnels players appropriately, can be used instead of Infolinks to communicate information to ALL players. However, in most circumstances, it's better to assume some players will still miss the information and plan accordingly. These tools are powerful in that they grow directly out of the geometry in completely natural ways. They won't give players the feeling they're being led players around by the nose.

Use signs to orient players.

Signs that say “Security Station – Level 2” or “First Floor,” for example, can place you in a space and give you a point of reference for navigation. They can tell you what floor a particular room or location is on. In combination, these two types of signs can give the player enough information to figure out stuff like “Hey, the room I was told to find is on level 2. I'm on Level 3. Guess I better be looking for a way to get down...” This kind of world-based, textual information is likely to be seen by all players without forcing information down their throats.

Show the destination before it can be reached.

Glass or grated floors, ceilings and walls can reveal a location you're supposed to reach. This allows players to say, “Okay, I see the place I'm going above me. Better look for some stairs.” This is a powerful, powerful way to convey information.

Take advantage of “Locational Context.”

The player is (somehow) told to visit so and so on the maintenance level. As the textures change from carpet and wood paneling to iron gratings and steam pipes (and as the objects change from desk lamps to crowbars and barrels), the player can infer that he has reached the maintenance level. The same is true of many areas: If the player is told to enter Beth DuClare's wine cellar, it will be inherently obvious from the look of the place when he gets there. The point is, if something looks (and/or sounds) like the place the player was told to go, he will probably figure it out. Conversely, if all parts of a level are textured the same way and the player is told to go to “the commandant's room” it will be much harder to figure out where this room/area is and whether the player’s getting closer, let alone that the player has arrived there.

To Convey Information to SOME Players

This information will be found only by players who choose to pursue it. Use of these tools requires seeding information, redundantly. You don't want to use any ONE of the tools below in isolation but, rather, provide the same information in all of these ways. These are player-choice, gameplay style, roleplaying driven – it's extremely unlikely any player will talk to everyone, use the computers, use the security panels, etc.

Conversations

NPC's can tell players who choose to talk to them what's up and where to go. Even in an enemy base, there may be NPC's hiding in dumpsters (oh, wait, that's Half Life...) or locked in closets (making empty spaces useful) or just cowering behind a pile of boxes. If you talk to them, they can tell you how to navigate a space. If you kill them or ignore them, you don't get the info.

Computers can contain emails

These can talk about how to navigate a space. They can give step-by-step directions to a specific location in the context of a party invitation. They can describe a particularly hideous shade of carpeting in a particular office (which can then be reflected in the texturing of that office in the gameworld), etc.

Computers can contain downloadable maps

These may be of the level you're on or of an entire area. We are HUGELY underutilizing maps. Start compiling lists of the maps you want to provide to players NOW. It's likely these will all be 2D bitmaps and can look like anything you want – blueprints, smudged ink-sketches on dirty napkins, aerial surveillance photos. Be creative. Have fun. But make sure the maps – whatever they look like – are tied closely enough to geometry and the goals the player is told to achieve to do some good.

Security cameras

These devices, accessible from security panels, can *show* you places you need to go. However, this **ONLY** works in conjunction with in-world signs and other things that give you more detail about what you're looking at via remote camera. Simply seeing a destination before you reach it isn't enough – you have to provide a link between the player's current location and the remote location or you might as well be gazing into a crystal ball.

The *Deus Ex* Rules of Roleplaying

Always Show the Goal

Players should see their next goal (or encounter an intriguing mystery) before they can achieve (or explain) it.

Problems not Puzzles

It's an obstacle course, not a jigsaw puzzle. Game situations should make logical sense and solutions should never depend on reading the designer's mind. And there should always be more than one way to get past a game obstacle. Always.

No Forced Failure

Failure isn't fun. Getting knocked unconscious and waking up in a strange place or finding yourself standing over dead bodies while holding a smoking gun can be cool story elements, but situations the player has no chance to react to are bad. Used sparingly, to drive a story forward, okay. Don't overuse!

It's the People, Stupid

Roleplaying is about interacting with other people in a variety of ways (not *just* combat... not *just* conversation...).

Players Do; NPC's Watch

It's no fun to watch an NPC do something cool. If it's a cool thing, let the player do it. If it's a boring or mundane thing, don't even let the player think about it – let an NPC do it.

Have You Patted Your Player on the Back Today?

Constant rewards will drive players onward. Make sure you reward players regularly. And make sure the rewards get more impressive as the game goes on.

Games Get Harder, Players Get Smarter

Make sure game difficulty escalates as players become more accustomed to your interface and more familiar with your world. Make sure you reward the player by making him or her more powerful as the game goes on.

Think 3D

A 3D map cannot be laid out on graph paper. It has to take into account things over the player's head and under the player's feet. If there's no need to look up and down – constantly – make a 2D game!

Are You Connected?

Maps in a 3D gameworld must feature massive interconnectivity. Tunnels that go direct from Point A to Point B are bad; loops (horizontal and vertical) and areas with multiple entrance and exit points are good.

The DEUS EX Rules Amendments & Addenda

Problems will have multiple solutions. Locations will be reachable in several ways

All missions, locations and problems will be specifically keyed to

- Skills (and skill levels)
- Augmentations (and augmentation levels)
- Objects
- Weapons

Gameplay will rely on a variety of “tools” rather than just one.

- Character Capabilities (Skills/Augmentations)
- Resource Management
- Combat
- Character Interaction

Combat will require more thought than “What’s the biggest gun in my inventory?”

A more relevant question might be “How do I deal with this situation involving a few intelligent, dangerous enemies?”

Geometry should contribute to gameplay.

Whenever possible, show players a goal or destination before they can get there.

- This encourages players to find the route.
- The route should include cool stuff the player wants OR should force the player through an area he wants to avoid. (The latter is something we don’t want to do too often.)
- Make sure there’s more than one way to get to all destinations.
- Dead ends should be avoided unless tactically significant.

The overall mood and tone will be clear and consistent

- Fear
- Paranoia
- Tension
- Release (through combat and/or reaching a predetermined goal or NPC conversation)

Appendix 4: Gameplay Paradigms & Strategies

Deus Ex Interaction and Game-play

High-Level Mission Models

Kill Individual(s)

Kill a target, multiple targets or everyone at a location.

Subdue Individual(s)

Kill a target, multiple targets or everyone at a location.

Rescue Individual(s)

Go free someone. Or lead them to safety.

Frob Something

Deactivate/activate. Fictionally, this could mean tuning to a particular frequency to hear a message, closing a portal to hell, whatever.

Frob Something With Inventory Item

Attach a bomb to a machine, use a keycard on a lock, etc.

Plant/Drop Inventory Item

Go to specific location and leave an object.

Use Inventory Item on Someone or Something

Using a camera to photograph a room or person for instance.

Find/Get Something

Retrieve an item that may or may not be guarded or held by someone else.

Talk to Someone

Reach an NPC and initiate conversation.

Go Somewhere

Arrive at a certain location or find an exit.

Protect/Defend Something

Keep something/someone from being destroyed in an attack.

Mid-level Interactions

Exploration

Hunting for resources in rooms and crates.

Observe Repeating Patrols

So you know when it's safe to sneak past.

Lure Foe Into a Trap

Set up a trap (as with planted explosives or a friendly autoturret) and lure someone into it.

Sneak Past Foes Using Sneaky Route

Such as walking on the catwalk over the guards, waterways or using the shadowed part of the room.

Eavesdrop on Conversation

Listen through doors or around corners to triggered conversation.

Use Water To Evade Foes

Since some can't enter it, and some can't leave it.

Knock Down Locked Doors Heavy Explosives

Use a charge or rocket to get past a light locked door.

Combine Objects

Modify weapons or make molotov cocktails.

Shoot Out A Light

To make more darkness in which to hide.

Distract Guards

Throw a bottle or shoot an explosive barrel.

Hide

Stand in darkness or behind a pillar to let someone go by.

Hostile Maze that Rewards Stealth & Speed

If you move slowly and cautiously, the enemies will home in on you and you're hosed. (Bot maze.)

Hostile Maze that Rewards Caution

If you move fast, you're hosed. (Minefield.)

Combat in Open Space

Different skill set from stealthy combat, since cover becomes a more important element.

Water Maze

Things to deal with: making noise upon surfacing, air management, strong currents, which weapons function underwater.

Outright Pursuit

Not trying to hide, but trying to surmount the terrain in order to follow something. (Follow a bot through a door.)

Scout

Figuring out your tactical approach from a high vantage before returning to the ground area.

Elude Pursuit, then Ambush

Flee an attacker, hide in a spot then ambush your pursuer.

Summon Units

Use an inventory item or world object to call friendly units. (A radio, a dog whistle, a bot summoning device, etc.)

Burn Bridges Behind You

Blow up a bridge or something. In our case, probably mover geometry.

Shove Foes Into the Water

So they drown or blow up.

Ride Moving Platforms

To get someplace otherwise inaccessible.

Low-level Interactions

Attack

Melee or ranged.

Sneak

Move around without being detected.

Frob

Use or manipulate an object in the most intuitive way.

Open

Similar to frob, but only on doors. Still, opening doors is a significant enough game element in its own right, since frobbing doors allows or impedes passage to other parts of the level.

Listen/Observe

This may be “listening in” to overhear a crucial conversation. It may also be visually observing an event or person.

Swim

Move in water. An element we'll want to make sure occurs at the right time.

Climb

Move vertically up a surface such as a ladder.

Duck

Crouch to enter a low place, to use cover or to dodge an incoming attack.